Frontispiece.

THE

PANTHEON:

OR,

FABULOUS HISTORY

OF THE

HEATHEN GODS,

GODDESSES, HEROES, &c.

Explained in a Manner entirely new;

And rendered much more useful than any hitherto published.

ADORNED WITH

FIGURES from ancient PAINTINGS, MEDALS, and GEMS, for the USE of those who would understand HISTORY, POETRY, PAINTING, STATUARY, COINS, MEDALS, &c.

WITH

A DISSERTATION on the THEOLOGY and MYTHOLOGY of the HEATHENS, from the WRITINGS of MOSES, the ÆGYPTIAN, GRÆTIAN, ROMAN, and EASTERN HISTORIANS, PHILOSOPHERS, POETS, &c.

BY SAMUEL BOYSE, A. M.

WITH

AN APPENDIX,

Treating of their ASTROLOGY, PRODIGIES, AUGURIES, AUSPICES, ORACLES, &c. in which the Origin of each is pointed out; and an HISTORICAL ACCOUNT of the Rise of ALTARS, SACRED GROVES, PRIESTS, and TEMPLES.

BY WILLIAM COOKE, A.M.

Late Rector of Oldbury, Vicar of Enford, Chaplain to the Earl of Suffolk, and Author of the Medallic History of Imperial Rome, 2 vols. in 4to.

THE EIGHTH EDITION.

TO WHICH IS NOW FIRST ADDED,

A further ILLUSTRATION of the DII MAJORES of the ROMANS, particularly adapted to the CLASSICS.

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1800.

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TO HIS GRACE

HENRY,

DUKE OF BEAUFORT.

MAY IT PLEASE YOUR GRACE,

IT has been long objected to the modern method of education, that ſo great and valuable a part of youth is ſpent amidſt the ruins of Idolatry; whence an early taint and corruption (hard to be got over) both in principles and morals, has ſometimes enſued. Indeed the Heathen Theology is ſo interwoven with the writings of the ancients, and makes ſo large a part of claſſical learning eſpecial-

ly, as to be utterly inſeparable from it. He, therefore, who ſhall effectually diveſt it of the marvellous, leaving it rational and accountable, and, at the ſame time, make the whole ſubſervient to the cauſe of virtue and true religion, will be allowed to have rendered an acceptable ſervice to mankind.

Such was the attempt of the ingenious author of this work. It muſt be admitted, that he has in great part ſucceeded. Had he lived to reviſe it carefully, and to prepare it for another edition, all foreign aſſiſtance had probably been needleſs. As it is, what ſeemed wanting, or the effect of inadvertency and error, I have endeavoured to ſupply and amend.

Having thus done what I could for this adopted offspring, it is time that I recommend it to a better and more able

benefactor, whose further support may be of use towards its settlement in the world. And my acquaintance with the goodness of your GRACE's spirit on many occasions, leaves me no room to doubt, that you will take this orphan also into your protection.

Indebted to your GRACE's illustrious house for all that I am, thither every grateful consideration is wont to direct my views and affections. An apprehension which then struck me, that such a performance might be particularly serviceable to your GRACE, first inclined me to listen to the overtures which were made for preparing another and more complete edition of this work; against which my little leisure, from other important avocations, had else determined me. When, therefore, I sat down to examine the contents of it, and saw evi-

dently the general uſefulneſs of the deſign, I could with-hold no longer the little aſſiſtance which I was capable of giving. Your GRACE's name will bring it to the public teſt. If then it ſhall appear in ſome ſort to anſwer the intent, and be poſſeſſed of intrinſic worth enough to ſave it, I ſhall find my great and leading expectation anſwered in the ſame degree; which was, that it might be improved into ſomething agreeable and uſeful to your GRACE; an end, which will ever principally command the attention of

May it pleaſe your GRACE,

Your GRACE's moſt dutiful,

And devoted humble Servant,

WILLIAM COOKE.

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PREFACE.

WE have here no deſign to raiſe the reputation of this work, by depreciating the many others that have already been publiſhed on this ſubject; it is ſufficient for us to ſay, that we have followed a plan entirely new, and, at the ſame time, ſuch an one as appeared to us much more uſeful, more rational, and leſs dry than any that has gone before it.

As all works of this kind muſt neceſſarily conſiſt of materials collected from other authors, no expence, no labour has been ſpared; the moſt celebrated works on this ſubject have been conſulted and compared with each other, and it has frequently happened, that ſcattered hints, widely diſperſed, have ſerved to clear up the moſt difficult and intricate meanings, to a degree of demonſtration; but amongſt all the authors to which we have had recourſe, we muſt here particularly acknowledge the great advantage we have received from that ingenious gentleman the Abbe Pluche, in his hiſtory of the heavens. But as that learned and valuable writer ſeems now and then to have carried matters a little

too far, the reader will find leſs uſe made of him than in the firſt edition. We have been careful to allow all things to evidence and reaſon; but as little as might be to conjecture. We have alſo received ſome uſeful hints from the Abbe Banier's mythology. But it behoves us eſpecially, to acknowledge the great ſervice which we have received from the writings of the learned Bochart, Pignorius, Caſalius, Kircher, Lipſius, Montfauçon, and others, who have profeſſed to treat of the Phœnician, Egyptian, Greek, and Roman antiquities.

Some acquaintance with the heathen gods and the ancient fables, is a neceſſary branch of polite learning, as without this it is impoſſible to obtain a competent knowledge of the Claſſics; impoſſible to form a judgment of antique medals, ſtatues, or paintings; or even to underſtand the performances of the modern in theſe polite arts.

Hence theſe ſtudies have been generally eſteemed neceſſary for the improvement of youth; but in works of this kind, ſufficient care has not been taken to unfold the origin of the heathen gods, which has generally been miſtaken. Some imagining that they had been kings and princes; others, that they were the various parts of nature; and others, that they were the patriarchs and heroes of the Jewiſh nation. But each of theſe have been found equally contrary to truth, when applied to the pagan theology, though ſome of their fables have been embelliſhed with many circumſtances related in the Moſaic hiſtory. In works of this kind, no care has

has hitherto been taken to give the leaſt intimation of abundance of circumſtances neceſſary to be known; and a perſon reads the hiſtory of the gods without finding any thing added, that can help him to unravel the myſteries he meets with in every page, or to entertain the leaſt idea of the religion of their worſhippers.

The Greeks were entirely ignorant as to the origin of their gods, and incapable of tranſmitting their hiſtory to poſterity. Herodotus informs us, that the gods of the Greeks were originally brought from Egypt and Phœnicia, where they had been the objects of religious worſhip before any colonies from theſe countries ſettled in Greece. We ought then to ſearch in Egypt and Phœnicia for the origin of the gods; for the gods whoſe worſhip was chiefly promoted by the Egyptians, and carried by the Phœnicians over all the coaſts of the world then known. The firſt Egyptians, unacquainted with letters, gave all the informations to the people, all the rules of their conduct, by erecting figures, eaſily underſtood, and which ſerved as rules and orders neceſſary to regulate their behaviour, and as advertiſements to provide for their own ſafety. A very few figures diverſified by what they held in their hands, or carried on their heads, were ſufficient for this purpoſe. Theſe were ingenious contrivances, and, ſuch as were abſolutely neceſſary in a country, where the leaſt miſtake in point of time was ſufficient to ruin all their affairs.

But theſe Egyptian ſymbols, giving way to the eaſy method of reaping inſtruction from the uſe of letters,

letters, which were afterwards introduced, ſoon became obſolete, and the memory of ſome particular virtues ſtill remaining, they were revered as the images or repreſentations of ſuperior and friendly beings, who had frequently delivered them from impending dangers, and ſoon were worſhipped as the gods of their fathers. Their hiſtories were wrote in verſe, and embelliſhed with fictions founded on ancient traditions. The prieſts of different countries increaſed the deluſion; they had read the Moſaic hiſtory, or at leaſt, had heard that the ſons of God had converſation with the daughters of men, and from hence, influenced by luſt or avarice, cloaked their own debaucheries, and ſometimes thoſe of princes and great men, under thoſe of a god; and the poets, whenever a princeſs failed in point of modeſty, had recourſe to the ſame method, in order to ſhelter her reputation from vulgar cenſure. By this means the deities in after times were ſaid to live in various countries, and even in far diſtant ages. Thus there became three hundred Jupiters, an opinion derived from there being a number of places in which, in different ages, Jupiter was ſaid to have lived, reigned, and performed ſome extraordinary actions, which ancient fables, the fictions of the poets, and the artifices of the prieſts had rendered famous. But notwithſtanding all theſe fables, Jupiter was always acknowledged by the wiſeſt heathens to be impeccable, immortal, the author of life, the univerſal creator, and the fountain of goodneſs.

This

This ſcheme is here carried on and explained with reſpect to each heathen deity, and added to the common hiſtories and fables of the gods and goddeſſes.

In the ſhort Diſſertation on the Theology of the Ancients, we have ſhewn the riſe of idolatry, and its connection with the ancient ſymbols. We have there exhibited the ſentiments of the Pagans with regard to the unity of the deity, and the perfections they aſcribe to him, from the concurrent teſtimony of the philoſophers in various ages, amongſt the Egyptians, Greeks and Romans. And the whole is concluded with a ſhort account of the progreſs of idolatry.

In the Diſſertation on the Mythology of the Ancients, we have endeavoured to account for the riſe of a variety of fables from the licence of poetry, embelliſhing the common incidents of life, by perſonating inanimate beings, introducing fictitious characters, and ſupernatural agents. We have given the hiſtory of the creation of the world, the ſtate of innocence, the fall of man, the univerſal deluge, &c. according to the traditions of different nations, and the opinions of the poets and moſt eminent philoſophers, and compared them with the account given by Moſes. In ſhort, we have here given a view of their religious, as well as moral ſentiments.

To the whole is added, by way of Appendix, a rational account of the various ſuperſtitious obſervances of aſtrology, and the manner by which influences

fluences and powers became aſcribed to the ſigns and planets; of prodigies, auguries, the auſpices and oracles; of altars, ſacred groves, and ſacrifices; of prieſts and temples, &c. In which the origin of each is pointed out, and the whole interſperſed with ſuch moral reflections, as have a tendency to preſerve the minds of youth from the infection of ſuperſtitious follies, and to give them ſuch fundamental principles, as may be of the greateſt ſervice in helping them to form juſt ideas of the manners, principles, and conduct of the heathen nations.

THE

THE

THEOLOGY AND HISTORY

OF THE

HEATHENS,

EXPLAINED AND ILLUSTRATED.

CHAP. I.

OF CHAOS.

HESIOD, the firſt author of the fabulous ſyſtem of the creation, begins his genealogy of the gods with chaos. Incapable of conceiving how ſomething could be produced from nothing, he aſſerted the eternity of matter, and imagined to himſelf a confuſed maſs lying in the womb of nature, which contained the principles of all beings, and which afterwards riſing by degrees into order and harmony, at length produced the univerſe. Thus the Heathen poets endeavoured to account for the origin of the world; of which they knew ſo little, that it is no wonder they diſguiſed rather than illuſtrated the ſubject in their writings. We find Virgil repreſenting Chaos as one of the infernal deities, and Ovid, at his firſt ſetting out in the Metamorphoſis, or transformation of the Gods, giving a very poetical picture of that diſorderly ſtate in which all the elements lay blended without order or diſtinction. It is eaſy to ſee, under all this confuſion and perplexity, the remains of truth;

the ancient tradition of the creation being obſcured with a multiplicity of images and allegories, became an inexhauſtible fund for fiction to improve upon, and ſwelled the heathen theology into an unmeaſurable compaſs: ſo that, in this ſenſe, Chaos may indeed be properly ſtiled the father of the Gods.

Though it does not ſeem eaſy to give a picture, or graphical repreſentation of Chaos, a modern painter (1) has been ſo bold to attempt it. Beyond the clouds, which compoſe the body of his piece, he has repreſented an immenſe abyſs of darkneſs, and in the clouds an odd medly of water, earth, fire, ſmoke, winds, &c. But he has unluckily thrown the ſigns of the Zodiac into his work, and thereby ſpoiled his whole deſign.

Our great Milton in a noble and maſterly manner has painted the ſtate in which matter lay before the creation.

On heav'nly ground they ſtood, and from the ſhore
They view'd the vaſt unmeaſurable abyſs
Outrageous as a ſea, dark, waſteful, wild,
Up from the bottom turn'd by furious winds
And ſurging waves, as mountains, to aſſault
Heaven's height, and with the centre mix the pole.

Book VII. l. 215.

CHAP. II.

OF CÆLUS AND TERRA.

CÆLUS, or Uranus, as he was called by the Greeks, is ſaid to be the offspring of Gaia or Terra. This goddeſs had given him birth, that ſhe might be ſurrounded and

(1) The painter's name was Abraham Diepenbeke. He was born at Bois le Duc, and for ſome time ſtudied under Peter Paul Rubens. M. Meyſens, in his book entitled *Des Images des Peintres*, gives him the character of a great artiſt, eſpecially in painting on glaſs. The piece above mentioned has been conſidered by moſt people as a very ingenious jumble, and 'tis plain the painter himſelf was fond of it; for he wrote his name in the maſs to complete the confuſion.

and covered by him, and that he might afford a manſion for the gods. She next bore Ourea, or the mountains, the reſidence of the wood nymphs; and, laſtly, ſhe became the mother of Pelagus, or the ocean. After this ſhe married her ſon Uranus, and had by him a numerous offſpring among whom were Oceanus, Cæus, Creus, Hyperion, Japhet, Theia, Rhea, Themis, Mnemoſyne, Phœbe, Tethys, Saturn, the three cyclops, viz. Brontes, Steropes, and Arges; and the giants Cottes, Gyges, and Briareus. Terra, however, was not ſo ſtrictly bound by her conjugal vow, for by Tartarus ſhe had Typhæus, or Typhon, the great enemy of Jupiter. Cælus having, for ſome offence, impriſoned the cyclops, his wife, to revenge herſelf, incited her ſon Saturn, who by her aſſiſtance took the opportunity to caſtrate his father with an inſtrument ſhe furniſhed him with. The blood of the wound produced the three furies, the giants and the wood nymphs. The genital parts, which fell into the ſea, impregnating the waters, formed Venus, the moſt potent and charming of the goddeſſes.

According to Lactantius, Cælus was an ambitious and mighty prince, who, affecting grandeur, called himſelf the *ſon of the ſky*; which title his ſon Saturn alſo aſſumed in his turn. But Diodorus makes Uranus the firſt monarch of the Atlantides, a nation inhabiting the weſtern coaſt of Africa, and famous for commerce and hoſpitality. From his ſkill in aſtronomy, the *ſtarry heavens* were called by his name, and for his equity and beneficence he was denominated *king of the univerſe*. Nor was his queen Titea leſs eſteemed for her wiſdom and goodneſs, which after her death procured her the honour of being deified by the name of Terra. She is repreſented in the ſame manner as Veſta, of whom we ſhall have occaſion to ſpeak more particularly.

CHAP. III.

OF HYPERION AND THEIA.

THEIA, or Baſilea, ſucceeded her parents, Cælus and Terra, in the throne: ſhe was remarkable for her

modeſty and chaſtity; but being deſirous of heirs, ſhe married Hyperion her brother, to whom ſhe bore Helios and Selene (the ſun and moon), as alſo a ſecond daughter, called Aurora (or the morning); but the brothers of Theia conſpiring againſt her huſband, cauſed him to be aſſaſſinated, and drowned her ſon Helios in the river Eridanus (2). Selene, who was extremely fond of her brother, on hearing his fate, precipitated herſelf from a high tower. They were both raiſed to the ſkies, and Theia, after wandering diſtracted, at laſt diſappeared in a ſtorm of thunder and lightning. After her death the conſpirators divided the kingdom.

Hiſtorians ſay, that Hyperion was a famous aſtronomer, who, on account of his diſcovering the motions of the celeſtial bodies, and particularly the two great luminaries of heaven, was called the father of thoſe planets.

CHAP. IV.

OF OCEANUS AND TETHYS.

THIS deity was one of the eldeſt ſons of Cælus and Terra, and married his ſiſter Tethys, beſides whom he had ſeveral other wives. Each of them poſſeſſed an hundred woods and as many rivers. By Tethys he had Ephyre, who was matched to Epimetheus, and Pleione the wife of Atlas. He had ſeveral other daughters and ſons, whoſe names it would be endleſs to enumerate, and indeed they are only thoſe of the principal rivers of the world.

Two of the wives of Oceanus were Pamphyloge and Parthenope. By the firſt he had two daughters, Aſia and Lybia; and by the laſt, two more called Europa and Thracia, who gave their names to the countries ſo denominated. He had alſo a daughter, called Cephyra, who educated Neptune, and three ſons, viz. Triptolemus, the favourite of Ceres, Nereus, who preſided over ſalt waters, and Achelous, the deity of fountains and rivers.

The

(2) This ſeems copied from the ſtory of Phaeton.

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The ancients regarded Oceanus as the father of gods and men, on account of the ocean's encompaſſing the earth with its waves, and becauſe he was the principle of that radical moiſture diffuſed through univerſal matter, without which, according to Thales, nothing could either be produced or ſubſiſt.

Homer makes Juno viſit him at the remoteſt limits of the earth, and acknowledge him and Tethys as the parents of the gods, adding that ſhe herſelf had been brought up under their tuition.

Oceanus was depicted with a bull's head, to repreſent the rage and bellowing of the ocean when agitated by ſtorms.

CHAP. V.

OF AURORA AND TITHONUS.

WE have already obſerved, that this goddeſs was the youngeſt daughter of Hyperion and Theia.—By the Greeks ſhe was ſtyled ἠὼς; and by the Latins Aurora, on account of her bright or golden colour, and the dew which attends her. Orpheus calls her the harbinger of Titan, becauſe the dawn beſpeaks the approach of the Sun; others make her the daughter of Titan and the earth. She fell in love with a beautiful youth named Cephalus, (whom ſome ſuppoſe to be the ſame with the ſun) by whom ſhe had Phaeton. She had alſo an amour with Orion, whom ſhe firſt ſaw a hunting in the woods, and carried him with her to Delos. By Aſtreas her huſband one of the Titans, ſhe had the ſtars, and the four winds, Argeſtus, Zephyrus, Boreas, and Notus. But her greateſt favourite was Tithonus, to whom ſhe bore Æmathion and Memnon. This young prince ſhe tranſported to Delos, thence to Æthiopia, and laſt into Heaven, where ſhe obtained for him, from the deſtinies, the gift of immortality; but at the ſame time forgot to add youth, which alone could render the preſent valuable. Tithonus grew old, and ſo decrepid as to be rocked to ſleep like an infant. His miſtreſs, not being able to procure death,

to

to end his misery changed him into a grasshopper; an insect which by casting its skin renews its youth, and in its chirping still retains the loquacity of old age.

The historians say, that Tithonus was a great improver of astronomy, and used to ride before morning to make his observations. They add, that his vigilance and temperance were rewarded with a long life; but when the infirmities of old age came on at last, Aurora, by the help of oriental drugs, restored him to health and vigour. Thus have they done justice to the salubrity of the morning. This prince is said to have reigned in Media, where he founded the city of Susa on the river Choaspes, which became afterwards the seat of the Persian Empire.

The story of Cephalus is related differently. He was the nephew of Æolus, and had married Procris, daughter of Erichtheus, king of Athens. Aurora seeing him often early in the woods, intent on his sport, conceived a violent passion for him, and carried him with her to Heaven, where she in vain used all her arts to engage him to violate his conjugal vow. The prince, as fond of his wife as the goddess was of him, remained inexorably faithful. Aurora therefore, to undeceive him, sent him to Procris in the disguise of a merchant, to tempt her constancy by large presents: this artifice succeeded, and just when his spouse was on the point of yielding, the unhappy husband discovered himself, and Procris fled to the woods to hide her shame. But being afterwards reconciled, she made Cephalus a present of an unerring dart. A present like this increased his inclination to hunting, and proved doubly fatal to the donor. It happened the young prince, one day, wearied with his toil, sat down in the woods, and called for Aurora, or the gentle breeze, to cool him (3): this being overheard, was carried to Procris, who, though inconstant, was woman enough to be jealous: influenced by this passion, she followed her husband, and concealed herself in a thicket, where she could observe his motions. Unluckily the noise she made alarmed her husband, who thinking some wild beast lay concealed, discharged

(3) In a capital picture, near the Hague, this goddess is represented in a golden chariot drawn by white horses winged, on her head is the morning star, and she is attended by Phœbus and the dawn.

diſcharged the infallible arrow, and pierced her to the heart.

Mr. Pope, in ſome lines upon a lady's fan of his own deſign, painted with this ſtory, has with his wonted delicacy and judgment applied it.

Come, gentle air! th' Æolian ſhepherd ſaid,
While Procris panted in the ſecret ſhade;
Come, gentle air, the fairer Delia cries,
While at her feet her ſwain expiring lies.
Lo the glad gales o'er all her beauties ſtray,
Breathe on her lips, and in her boſom play!
In Delia's hand this toy is fatal found,
Nor could that fabled dart more ſurely wound,
Both gifts deſtructive to the givers prove;
Alike both lovers fall by thoſe they love.
Yet guiltleſs too this bright deſtroyer lives,
At random wounds, nor knows the wound ſhe gives;
She views the ſtory with attentive eyes,
And pities Procris while her lover dies.

There is no goddeſs of whom we have ſo many beautiful deſcriptions in the poets as Aurora. Indeed it is no wonder they are luxuriant on this ſubject, as there is perhaps no theme in nature which affords ſuch an extenſive field for poetry or painting as the varied beauties of the morning, whoſe approach ſeems to exhilarate and enliven the whole animal creation.

CHAP. VI.

OF ATLAS.

ATLAS was the ſon of Japetus and Clymene, and the brother of Prometheus. In the diviſion of his father's dominions, Mauritania fell to his ſhare, where he gave his own name to that mountain, which ſtill bears it. As he was greatly ſkilled in Aſtronomy, he became the firſt inventor of the ſphere, which gave riſe to the fable, of his ſupporting the heavens on his ſhoulders. He had many children. Of his ſons the moſt famous was Heſperus,

(Tooke

(Tocke calls him his brother, p. 325) who reigned ſome time in Italy, which from him was called Heſperia. It is ſaid, this prince being on mount Atlas to obſerve the motion of the ſtars, was carried away by a tempeſt, and, in honour to his memory, the morning ſtar was afterwards called by his name. He left three daughters, Ægle, Arethuſa, and Heſperithuſa, who went by the general appellation of Heſperides, and were poſſeſſed of thoſe famous gardens which bore golden fruit, and were guarded by the vigilance of a formidable dragon.

Atlas had ſeven daughters, called after his own name Atlantides, viz. Maia, Electra, Taygete, Aſterope, Merope, Alcyone, and Celæno. All theſe were matched either to gods or heroes, by whom they left a numerous poſterity. Theſe from their mother Pleione, were alſo ſtiled Pleiades (4). Buſiris, king of Egypt, carried them off by violence; but Hercules, travelling through Africa, conquered him, and delivering the Princeſſes, reſtored them to their father, who to requite his kindneſs taught him aſtronomy, whence aroſe the fable, of that hero's ſupporting the heavens for a day to eaſe Atlas of his toil. The Pleiades, however, endured a new perſecution from Orion who purſued them five years, till Jove, prevailed on by their prayers, took them up into the heavens, where they form the conſtellation, which bears their name.

By Æthra, Atlas was the father of ſeven daughters, called Ambroſia, Endora, Paſithoe, Coronis, Plexaris, Pytho, and Tyche, who bore one common appellation of the Hyades (5). Theſe virgins grieved ſo immoderately for the death of their brother Hyas, devoured by a lion, that Jupiter, out of compaſſion, changed them into ſtars, and placed them in the head of Taurus, where they ſtill retain their grief, their riſing and ſetting being attended with extraordinary rain. Others make theſe laſt the daughters of Lycurges, born in the iſle of Naxos, and tranſlated to the ſkies, for their care in the education of Bacchus, probably becauſe theſe ſhowers are of great benefit in forwarding the vintage.

According

(4) So call'd from a Greek word, which ſignifies ſailing; becauſe they were reckoned favourable to navigation.

(5) From the Greek verb to rain, the Latins called them ſuculæ, from the Greek τὺς, or ſwine, becauſe they ſeemed to delight in wet and dirty weather.

According to Hyginus, Atlas having aſſiſted the giants in their war againſt Jupiter, was by the victorious god doomed, as a puniſhment, to ſuſtain the weight of the heavens.

Ovid gives a very different account of Atlas, who, as he ſays, was the ſon of Japetus and Aſia. He repreſents him as a powerful and wealthy monarch, proprietor of the gardens which bore golden fruit; but tells us, that being warned by the oracle of Themis, that he ſhould ſuffer ſome great injury from a ſon of Jupiter, he ſtrictly forbad all foreigners acceſs to his court or preſence. Perſeus, however, had the courage to appear before him, but was ordered to retire, with ſtrong menaces in caſe of diſobedience. But the hero preſenting his ſhield with the dreadful head of Meduſa to him, turned him into the mountain which ſtill bears his name.

The Abbe La Pluche has given a very clear and ingenious explication of this fable. Of all nations the Egyptians had, with the greateſt aſſiduity, cultivated aſtronomy. To point out the difficulties which attend the ſtudy of this ſcience, they repreſented it by an image, bearing a globe or ſphere on its back, and which they called Atlas, a word ſignifying (6) *great toil or labour*. But the word alſo ſignifying *ſupport* (7), the Phænicians, led by the repreſentation, took it in this laſt ſenſe; and in their voyages to Mauritania, ſeeing the high mountains of that country covered with ſnow, and loſing their tops in the clouds, gave them the name of Atlas, and ſo produced the fable, by which the ſymbol of aſtronomy uſed among the Egyptians, became a Mauritanian king, transformed into a mountain, whoſe head ſupports the heavens.

The reſt of the fable is equally eaſy to account for. The annual inundations of the Nile obliged that people to be very exact in obſerving the motions of the heavenly bodies. The Hyades or Huades, took their name from the figure V which they form in the head of

(6) From Talaah, to ſtrive, comes Atlah, toil; whence the Greeks derived their αυτλος or labour, and the Romans *exantlo*, to ſurmount great difficulties.

(7) From Teiah, to ſuſpend, is derived Atlah, ſupport, whence the Greek word Ετηλ, for column or pillar.

Taurus. The Pleiades were a remarkable conſtellation, and of great uſe to the Egyptians in regulating the ſeaſons. Hence they became the daughters of Atlas; and Orion, who riſes juſt as they ſet, was called their lover. By the golden apples that grew in the garden of the Heſperides, the Phœnicians expreſſed the rich and beneficial commerce they had in the Mediterranean; which being carried on during three months of the year only, gave riſe to the fable of the Heſperian ſiſters (8).

CHAP. VII.

Of JAPETUS, and his ſons EPIMETHEUS and PROMETHEUS; of PANDORA'S Box, and the Story of DEUCALION and PYRRHA.

JAPETUS was the offſpring of Cælus, and Terra, and one of the giants who revolted againſt Jupiter. He was a powerful and haughty prince, who lived ſo long that his age became a proverb. Before the war he had a daughter, called Anchiale, who founded a city of her own name in Cilicia. He had ſeveral ſons, the chief of whom were Atlas, (mentioned in the preceding chapter) Buphagus, Prometheus (9), and Epimetheus. Of theſe, Prometheus became remarkable, by being the object of Jupiter's reſentment. The occaſion is related thus: having ſacrificed two bulls to that deity, he put all the fleſh of both in one ſkin, and the bones in the other, and gave the god his choice, whoſe wiſdom for once failed him ſo, that he pitched upon the worſt lot. Jupiter, incenſed at the trick put upon him, took away fire from the earth, 'till Prometheus, by the aſſiſtance of Minerva, ſtole into heaven, and lighting a ſtick at the chariot of the ſun, recovered the bleſſing, and brought it down again to mankind. Others ſay the cauſe of Jupiter's anger was different. Prometheus being a great artiſt, had formed a man of clay of ſuch exquiſite workmanſhip,

(8) From Eſper, the good ſhare or beſt lot.

(9) So called from της προμηθιας, or providence, that is his ſkill in divination.

manſhip, that Pallas, charmed with his ingenuity, offered him whatever in heaven could contribute to finiſh his deſign: for this end ſhe took him up with her to the celeſtial manſions, where, in a ferula, he hid ſome of the fire of the ſun's chariot wheel, and uſed it to animate his image (1). Jupiter, either to revenge his theft, or the former affront, commanded Vulcan to make a woman, which, when he had done, ſhe was introduced into the aſſembly of the gods, each of whom beſtowed on her ſome additional charm of perfection. Venus gave her beauty, Pallas wiſdom, Juno riches, Mercury taught her eloquence and Apollo muſic: from all theſe accompliſhments, ſhe was ſtiled Pandora (2) and was the firſt of her ſex. Jupiter, to complete his deſigns, preſented her a box, in which he had encloſed *age*, *diſeaſes*, *war*, *famine*, *peſtilence*, *diſcord*, *envy*, *calumny*, and in ſhort, all the evils and vices which he intended to afflict the world with. Thus equipped, ſhe was ſent down to Prometheus, who wiſely was on his guard againſt the miſchief deſigned him. Epimetheus his brother, though forewarned of the danger, had leſs reſolution; for enamoured with the beauty of Pandora (3), he married her, and opened the fatal box, the contents of which ſoon overſpread the world. Hope alone reſted at the bottom. But Jupiter, not yet ſatisfied, diſpatched Mercury and Vulcan to ſeize Prometheus, whom they carried to mount Caucaſus, where they chained him to a rock, and an eagle or vulture was commiſſioned to prey on his liver, which every night was renewed in proportion as it was conſumed by day. But Hercules ſoon after killed the vulture and delivered him. Others ſay, Jupiter reſtored him his freedom for diſcovering his father Saturn's conſpiracy (4), and diſſuading his intended marriage with Thetis.

(1) Some ſay his crime was not the enlivening a man of clay: but the formation of woman.

(2) So called from πανδωρος, i. e. loaded with gifts or accompliſhments. Heſiod has given a fine deſcription of her in his Theogony, Cook. p. 770.

(3) Others ſay Pandora only gave to the box the wife of Epimetheus, who opened it from a curioſity natural to her ſex.

(4) Lucian has a very fine Dialogue between Prometheus and Jupiter upon this ſubject.

Thetis. Nicander, to this fable of Prometheus, lends an additional circumſtance. He tells us ſome ungrateful men diſcovered the theft of Prometheus firſt to Jupiter, who rewarded them with *perpetual youth*. This preſent they loaded on the back of an aſs, who ſtopping at a fountain to quench his thirſt, was hindered by a water ſnake, who would not let him drink till he gave him the burthen he carried. Hence the Serpent renews his youth upon changing his ſkin.

Prometheus had an altar in the academy at Athens, in common with Vulcan and Pallas. His ſtatues are repreſented with a ſcepter in the hand.

There is a very ingenious explanation of this fable; it is ſaid Prometheus was a wiſe Prince, who reclaiming his ſubjects from a ſavage to a ſocial life, was ſaid to have animated men out of clay: he firſt inſtituted ſacrifices (according to (5) Pliny) which gave riſe to the ſtory of the two oxen. Being expelled his dominions, by Jupiter, he fled to Scythia, where he retired to mount Caucaſus, either to make aſtronomical obſervations, or to indulge his melancholy for the loſs of his dominions. This occaſioned the fable of the vulture feeding upon his liver. As he was alſo the firſt inventor of forging metals by fire, he was ſaid to have ſtole the element from heaven. In ſhort, as the firſt knowledge of agriculture, and even navigation, is aſcribed to him, it is no wonder if he was celebrated for forming a living man from an inanimated ſubſtance.

Some authors imagine Prometheus to be the ſame with Noah. The learned Bochart imagines him to be Magog. Each opinion is ſupported by arguments, which do not want a ſhew of probability.

The ſtory of Pandora affords very diſtinct traces of the tradition of the fall of our firſt parents, and the ſeduction of Adam by his wife Eve.

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(5) Pliny, Book 7, cap. 56.

CHAP. VIII.

OF DEUCALION AND PYRRHA.

DEUCALION was the ſon of Prometheus, and had married his couſin-german Pyrrha, the daughter of Epimetheus, who bore him a ſon, called Helenus, who gave name to Greece. Deucalion reigned in Theſſaly (6), which he governed with equity and juſtice; but his country, for the wickedneſs of the inhabitants, being deſtroyed by a flood, he and his queen only eſcaped by ſaving themſelves on mount Parnaſſus. After the decreaſe of the waters, this illuſtrious pair conſulted the oracle of Themis in their diſtreſs. The anſwer was in theſe terms, *Depart the temple, veil your heads and faces, unlooſe your girdles, and throw behind your backs the bones of your grandmother.* Pyrrha was ſhocked at an advice, which her piety made her regard with horror: but Deucalion penetrated the myſtical ſenſe, revived her, by telling her the earth was their grandmother, and that the bones were only ſtones. They immediately obey the oracle, and behold its effect: the ſtones which Deucalion threw, became living men; thoſe caſt by Pyrrha roſe into women. With theſe, returning into Theſſaly, that prince repeopled his kingdom, and was honoured as the reſtorer of mankind.

To explain this fable it is neceſſary to obſerve, there were five deluges, of which the one in queſtion was the fourth, in order of time, and laſted, according to Ariſtotle's account, the whole winter. It is therefore needleſs to waſte time in drawing a parallel between this ſtory and the Moſaic flood. The circumſtance of the ſtones (7) ſeems occaſioned by the ſame word bearing two ſignifications; ſo that theſe myſterious ſtones are only the children of ſuch as eſcaped the general inundation.

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(6) By the Arundelian marbles, Deucalion ruled at Lycorea, in the neighbourhood of Parnaſſus, about the beginning of the reign of Cecrops, king of Athens.

(7) The Phœnician word Aben, or Eben, ſignifies both a ſtone and a child; and the Greek word Λαας, or Λαος, denotes either a ſtone or a people.

CHAP. IX.

OF SATURN.

SATURN was the youngeſt ſon of Cælus and Terra, and married his ſiſter Veſta. Under the article of Cælus, we have taken notice how he treated his father. We find a new proof of his ambition in his endeavouring by the aſſiſtance of his mother, to exclude his elder brother Titan from the throne, in which he ſo far ſucceeded, that this prince was obliged to reſign his birthright, on theſe terms, that Saturn ſhould not bring up any male children, ſo that the ſucceſſion might devolve to the right male line again.

Saturn, it is ſaid, obſerved theſe conditions ſo faithfully, that he devoured all the ſons he had by his wife, as ſoon as born. But his exactneſs in this point was at laſt fruſtrated by the artifice of Veſta. Having brought forth the twins, Jupiter and Juno, ſhe preſented the latter to her huſband, and concealing the boy, ſent him to be nurſed on mount Ida in Crete, committing the care of him to the Curetes and Corybantes. Saturn, however, getting ſome intelligence of the affair, demanded the child, in whoſe ſtead his wife gave him a ſtone ſwaddled up, which he ſwallowed. This ſtone had the name of Ab-addir, (or the potent father) and received divine honours.

This fiction, of Saturn's devouring his ſons, according to Mr. Le Clerc (8), was founded upon a cuſtom which he had of baniſhing or confining his children for fear they ſhould one day rebel againſt him. As to the ſtone which Saturn is ſaid to ſwallow, this is another fiction, founded on the double meaning of the word Eben, which ſignifies both a ſtone and a child, and means no more than that Saturn was deceived by Rhea's ſubſtituting another child in the room of Jupiter.

Titan finding the mutual compact made between him and his brother thus violated, took arms to revenge the injury, and not only defeated Saturn, but made him and his wife Veſta priſoners, whom he confined in Tartarus, a place

(8) Remarks upon Heſiod.

a place ſo dark and diſmal, that it afterwards became one of the appellations of the infernal regions. In the mean time Jupiter being grown up, raiſed an army in Crete for his father's deliverance. He alſo hired the Cecrops to aid him in his expedition; but on their refuſal to join him after taking the money, he turned them into Apes. After this he marched againſt the Titans, and obtained a complete victory. The Eagle which appeared before the engagement, as an auſpicious omen, was ever after choſen to carry his thunder. From the blood of the Titans, ſlain in the battle, proceeded ſerpents, ſcorpions, and all venomous reptiles. Having by this ſucceſs freed his parents, the young prince cauſed all the gods aſſembled, to renew their oath of fidelity to Saturn, on an altar, which on that account has been raiſed to a conſtellation in the heavens. Jupiter, after this, married Metis, daughter of Oceanus, who, it is reported, gave Saturn a potion, which cauſed him to bring up Neptune and Pluto with the reſt of the children he had formerly devoured (9).

The merit of the ſon (as it often happens) only ſerved to increaſe the father's jealouſy, which received new ſtrength from an ancient oracle or tradition, that he ſhould be dethroned by one of his ſons. Jupiter therefore ſecretly informed of the meaſures taken to deſtroy him, ſuffered his ambition to get the aſcendant over his duty, and taking up arms, depoſed his father, whom, by the advice of Prometheus, he bound in woollen fetters, and threw into Tartarus with Japetus his uncle. Here Saturn ſuffered the ſame barbarous puniſhment of caſtration he had inflicted on his father Cælus.

Macrobius ſearches into the reaſon why this god was bound with fetters of wool, and adds, from the teſtimony of Apollodorus, that he broke theſe cords once a year at the celebration of the Saturnalia (1). This he explains by ſaying, that this fable alluded to the corn, which being ſhut up in the earth, and detained by chains ſoft and eaſily broken, ſprung forth and annually arrived at maturity. The Abbe Banier ſays (2), that the Greeks

(9) By this, Jupiter ſhould be the youngeſt ſon of Saturn.
(1) Sat. lib. 1. c. 8.
(2) Banier's Mythology, vol. 2. 185.

Greeks looked upon the places ſituated to the eaſt as higher than thoſe that lay weſtward, and from hence concludes, that by Tartarus, or Hell, they only meant Spain. As to the caſtration of Saturn, Mr. Le Clerc conjectures (3). that it only means that Jupiter had corrupted his father's council, and prevailed upon the moſt conſiderable perſons of his court to deſert him.

The manner in which Saturn eſcaped from his priſon is not related. He fled to Italy, where he was kindly received by Janus, then king of that country, who aſſociated him in the government. From hence that part of the world obtained the name of Saturnia Tellus, as alſo that of *Latium*, from *Lateo*, to lie hid, becauſe he found a refuge here in his diſtreſs. On this account money was coined with a ſhip on one ſide, to ſignify his arrival, and a Janus with a double head on the other, to denote his ſharing the regal authority.

The reign of Saturn was ſo mild and happy, that the poets have given it the name of the GOLDEN AGE, and celebrated it with all the pomp and luxuriancy of imagination (4), According to Varro, this deity, from his inſtructing the people in agriculture and tillage, obtained his name (5) of Saturn. The ſickle which he uſed in reaping being caſt into Sicily, gave that iſland its ancient name of Drepanon, which in Greek ſignifies that inſtrument.

The hiſtorians give us a very different picture of Saturn. Diodorus repreſents him as a tyrannical, covetous, and cruel prince, who reigned over Italy and Sicily, and enlarged his dominions by conqueſt: he adds, that he oppreſſed his ſubjects by ſevere taxes, and kept them in awe by ſtrong garriſons. This account agrees very well with thoſe who make Saturn the firſt who inſtituted human ſacrifices, which probably gave riſe to the fable of his devouring his own children. Certain it is, that the Carthaginians (6) offered young children to

(3) Remarks upon Heſiod.

(4) The reader will ſee more on this head under the ſucceeding article.

(5) From Satus, that is, ſowing or ſeed time.

(6) Mr. Selden, in his treatiſe of the Syrian gods, ſpeaking of Moloch, imagines, from the cruelty of his ſacrifices, he was the ſame

to this deity; and amongſt the Romans, his prieſts were clothed in red, and at his feſtivals gladiators were employed to kill each other.

The feaſts of this deity were celebrated with great ſolemnity amongſt the Romans about the middle of December. They were firſt inſtituted by Tullus Hoſtilius, though Livy dates them from the conſulſhip of Manilius and Sempronius. They laſted but one day till the time of Julius Cæſar, who ordered them to be protracted to three days; and in proceſs of time they were extended to five. During theſe, all public buſineſs was ſtopped, the ſenate never aſſembled, no war could be proclaimed, or offender executed. Mutual preſents of all kinds, (particularly wax lights) were ſent and received, ſervants wore the *pileus* or cap of liberty, and were waited on by their maſters at table. All which was deſigned to ſhew the equality and happineſs of mankind under the Golden Age.

The Romans kept in the temple of Saturn, the *libri elephantini*, or rolls, containing the names of the Roman citizens, as alſo the public treaſure. This cuſtom they borrowed from the Egyptians, who in the temple of Sudec, or Chrone, depoſited their genealogies of families and the public money.

Saturn, like the other heathen deities, had his amours. He fell in love with the nymph Phyllyra, the daughter of Oceanus, and was by his wife Rhea ſo near being ſurpriſed in her company, that he was forced to aſſume the form of a horſe. This ſudden transformation had ſuch an effect on his miſtreſs, that ſhe bore a creature whoſe upper part was like a man, and the reſt like a horſe. This ſon of Saturn became famous for his ſkill in muſic and ſurgery.

A modern author, M. La Pluche, has very juſtly accounted for this fabulous hiſtory of Saturn, which certainly derived its origin from Egypt. The annual meeting of the Judges in that country was notified by an image with a long beard, and a ſcythe in his hand. The firſt

ſame as Saturn. In the reign of Tiberius, that prince crucified the prieſts of Saturn for offering young infants at his altars. This idea of Saturn's malignity is, perhaps, the reaſon why the planet, which bears this name, was thought ſo inauſpicious and unfriendly to mankind.

firſt denoted the age and gravity of the magiſtrates, and the latter pointed out the ſeaſon of their aſſembling, juſt before the firſt hay-making or harveſt. This figure they called by the names of Sudec (7), Chrone (8), Chiun (9), and Saterin (1); and in company with it, always expoſed another ſtatue repreſenting Iſis, with ſeveral breaſts, and ſurrounded with the heads of animals, which they called Rhea (2), as theſe images continued expoſed till the beginning of the new ſolar year, or the return of the Oſiris (the Sun), ſo Saturn became regarded as the father of time. Upon other occaſions the Egyptians depicted him with eyes before and behind, ſome of them open, others aſleep; and with four wings, two ſhut and two expanded (3). The Greeks took theſe pictures in the literal ſenſe, and turned into fabulous hiſtory what was only allegorical.

Bochart, and ſome other learned antiquaries, conceived Saturn to be the ſame with Noah, and drew a parallel, in many inſtances, which ſeem to favour their opinion.

Saturn was uſually repreſented as an old man, bareheaded and bald, with all the marks of age and infirmity in his face. In his right hand they ſometimes placed a ſickle, or ſcythe, at others a key, and a ſerpent biting its own tail, and circumflexed in his left. He ſometimes was pictured with ſix wings, and feet of wool, to ſhew how inſenſibly and ſwiftly time paſſes. The ſcythe denoted his cutting down and impairing all things, and the ſerpent the revolution of the year: *Quod in ſeſe volvitur annus.*

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(7) From Tſadic, or Sudec, juſtice, or the juſt.

(8) From Keron, ſplendor, the name given to Moſes on his deſcent from the mount; hence the greek χρονος.

(9) From Choen a prieſt, is derived Keunah, or the ſacerdotal office.

(1) From Seter, a judge, is the plural Seterim, or the judges.

(2) From Rahah, to feed, comes Rehea, or Rhea, a nurſe.

(3) This figure ſeems borrowed from the Cherubim of the Hebrews.

CHAP. X.

OF THE GOLDEN AGE.

DIFFICULT as it is, to reconcile the inconſiſtencies between the poets and hiſtorians in the preceding account of Saturn, yet the concurrent teſtimony of the former in placing the Golden Age in his time, ſeems to determine the point in his favour; and to prove that he was a benefactor and friend to mankind, ſince they enjoyed ſuch felicity under his adminiſtration. We can never ſufficiently admire the maſterly deſcription given by Virgil of theſe halcyon days, when peace and innocence adorned the world, and ſweetened all the bleſſings of untroubled life. Ovid has yet heightened the deſcription with thoſe touches of imagination peculiar to him. Amongſt the Greek poets, Heſiod has touched this ſubject with that agreeable ſimplicity which diſtinguiſhes all his writings.

By the Golden Age might be figured out the happineſs of the primæval ſtate before the firſt and univerſal deluge, when the earth, remaining in the ſame poſition in which it was firſt created, flouriſhed with perpetual ſpring, and the air always temperate and ſerene, was neither diſcompoſed by ſtorms, nor darkened by clouds. The reaſon of affixing this time to the reign of Saturn, was probably this: the Egyptians held the firſt annual aſſembly of their judges in the month of February, and as the deciſions of theſe ſages were always attended with the higheſt equity, ſo the people regarded that ſeaſon as a time of general joy and happineſs, rather as all nature with them was then in bloom, and the whole country looked like one enamelled garden or carpet.

But after all it appears, that theſe halcyon times were but of a ſhort duration, ſince the character Plato, Pythagoras, and others, give of this age, can only relate to that ſtate of perfect innocence which ended with the fall.

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CHAP. XI.

OF THE GIANTS.

THE giants were produced (as has been already obſerved) of the blood which flowed from the wound of Saturn, when caſtrated by his ſon Jupiter. Proud of their own ſtrength, and fired with a daring ambition, they entered into an aſſociation to dethrone Jupiter; for which purpoſe they piled rocks on rocks, in order to ſcale the ſkies. This engagement is differently related by authors, both as to the place where it happened, and the circumſtances which attended it; ſome writers laying the ſcene in Italy (4), others in Greece (5). It ſeems the father of the gods was apprized of the danger, as there was a prophetical rumour amongſt the deities, that the giants ſhould not be overcome, unleſs a mortal aſſiſted in the war. For this reaſon Jove, by the advice of Pallas, called up Hercules, and being aſſiſted by the reſt of the gods gained a complete victory over the rebels, moſt of whom periſhed in the conflict. Hercules firſt ſlew Alcyon with an arrow, but he ſtill ſurvived and grew ſtronger, till Minerva drew him out of the moon's orb, when he expired. This goddeſs alſo cut off the heads of Enceladus and Pallantes, and afterwards encountering Alcyoneus at the Corinthian iſthmus, killed him in ſpite of his monſtrous bulk. Porphyrio, about to raviſh Juno, fell by the hands of Jupiter and Hercules. Apollo and Hercules diſpatched Ephialtes, and Hercules ſlew Eurytus, by darting an oak at him. Clytius was ſlain by Hecate, and Polybotes flying through the ſea, came to the iſle of Coos, where Neptune tearing off part of the land, hurled it at him, and formed the iſle of Niſyros. Mercury ſlew Hippolytus, Gratian was vanquiſhed by Diana, and the Parcæ claimed their ſhare in the victory, by the deſtruction of Agryus and

(4) In the Phlegræan plains, in Campania, near mount Veſuvius, which abounded with ſubterraneous fires, and hot mineral ſprings.

(5) Where they ſet mount Oſſa on Pelion, in order to aſcend the ſkies.

and Thoan. Even Silenus's aſs, by his opportune braying, contributed to put the giants in confuſion, and complete their ruin. During this war, of which Ovid has left us a ſhort deſcription, Pallas diſtinguiſhed herſelf by her wiſdom, Hercules by his ſtrength, Pan by his trumpet, which ſtruck a terror in the enemy, and Bacchus by his activity and courage. Indeed their aſſiſtance was no more than ſeaſonable; for when the giants firſt made their audacious attempt, the gods were ſo aſtoniſhed, that they fled into Egypt, where they concealed themſelves in various ſhapes.

But the moſt dreadful of theſe monſters, and the moſt difficult to ſubdue, was Typhon or Typhæus; whom, when he had almoſt diſcomfited all the gods, Jupiter purſued to mount Caucaſus, where he wounded him with his thunder; but Typhon turning upon him, took him priſoner; and after cutting with his own ſickle the nerves of his hands and feet, threw him on his back, carried him into Cilicia, and impriſoned him in a cave, whence he was delivered by Mercury, who reſtored him to his former vigour. After this, Jove had a ſecond engagement with Typhon, who flying into Sicily, was overwhelmed by mount Ætna.

The giants are repreſented by the poets as men of huge ſtature and horrible aſpect, their lower parts being of a ſerpentine form. But above all, Typhon, or Typhæus, is deſcribed in the moſt ſhocking manner; Heſiod has given him an hundred heads of dragons, uttering dreadful ſounds, and having eyes that darted fire. He makes him, by Echidna, the father of the dog Orthus, or Cerberus, Hydra, Chimæra, Sphinx, the Nemæan lyon, the Heſperian dragon, and of ſtorms and tempeſts.

Hiſtorians ſay, Typhæus was the brother of Oſiris, king of Egypt, who, in the abſence of this monarch, formed a conſpiracy to dethrone him at his return; for which end he invited him to a feaſt, at the concluſion of which, a cheſt of exquiſite workmanſhip was brought in, and offered to him who lying down in it ſhould be found to fit it beſt. Oſiris, not diſtruſting the contrivance, had no ſooner got in but the lid was cloſed upon him, and the unhappy king thrown into the Nile. Iſis, his queen, to revenge the death of her beloved huſband, raiſed an army

army, the command of which ſhe gave to her ſon Orus, who, after vanquiſhing the uſurper, put him to death. Hence the Egyptians, who deteſted his memory, painted him in their hieroglyphic characters in ſo frightful a manner. The length and multiplicity of his arms denoted his power, the ſerpents which formed his heads, ſignified his addreſs and cunning; the crocodile ſcales which covered his body, expreſſed his cruelty and diſſimulation; and the flight of the gods into Egypt, ſhewed the precautions taken by the great men to ſhelter themſelves from his fury and reſentment.

It is eaſy in this ſtory of the giants to trace the Moſaic hiſtory which informs us how the earth was afflicted with men of uncommon ſtature and great wickedneſs. The tradition of the tower of Babel, and the defeat of that impious deſign, might naturally give riſe to the attempt of theſe monſters, to inſult the ſkies and make war on the gods.

But there is another explication of this fable, which ſeems both more rational and curious. Amongſt the names of the giants we find thoſe of Briareus (6), Rœchus (7), Othus (8), Ephialtes (9), Prophyrion (1), Enceladus (2), and Mimas (3). Now the literal ſignification of theſe, leads us to the ſenſe of the allegory, which was deſigned to point out the fatal conſequences of the flood, and the conſiderable changes it introduced with regard to the face of nature. This is further confirmed by their tradition, that their Oſiris vanquiſhed the giants, and that Orus, his ſon, in particular, ſtopped the purſuit of Rœchus, by appearing before him in the form of a lion. By which they meant, that that induſtrious

(6) From Beri, ſerenity; and Harcus, loſt, to ſhew the temperature of the air deſtroyed.

(7) From Reuach, the winds.

(8) From Ouitta, or Othus, the times, to typify the viciſſitude of the ſeaſons.

(9) From Evi, or Ephi, clouds; and Altah, darkneſs, i. e. dark gloomy clouds.

(1) From Phau, to break, comes Pharpher, to ſeparate minutely; to denote the general diſſolution of the Primæval ſyſtem.

(2) From Enceled, violent ſprings or torrents.

(3) From Maim, great and heavy rains. Now all theſe were phænomena new, and unknown before the flood. See La Pluche's hiſtory of the heavens, vol. 1. p. 60.

trious people had no way of ſecuring themſelves againſt the bad effects of the vernal winds, which brought on their annual inundation, but by exactly obſerving the ſun's entrance into Leo, and then retiring into the high grounds, to wait the going off of the waters.

It may not be improper to add, that from the blood of the giants defeated by Jupiter, were produced ſerpents and all kinds of venomous creatures.

CHAP. XII.

OF JANUS.

THE connection between Saturn and Janus, renders the account of the latter a proper ſupplement to the hiſtory of the former. Writers vary as to the birth of this deity, ſome making him the ſon of Cælus and Hecate, others the offſpring of Apollo, by Creuſa, daughter of Erictheus, king of Athens. Heſiod is ſilent about him in his *Theogony*, and indeed Janus was a god little known to the Greeks. According to Cato, he was a Scythian prince, who, at the head of a victorious army, ſubdued and depopulated Italy. But the moſt probable opinion is, that he was an Etrurian king, and one of the earlieſt monarchs of that country, which he governed with great wiſdom, according to the teſtimony of Plutarch, who ſays, *Whatever he was, whether a king or a god, he was a great politician, who tempered the manners of his ſubjects, and taught them civility, on which account he was regarded as the god of peace, and never invoked during the time of war.* The Romans held him in peculiar veneration.

From Fabius Pictor, one of the oldeſt Roman hiſtorians, we learn, that the ancient Tuſcans were firſt taught by this good king to improve the vine, to ſow corn, and make bread, and that he firſt raiſed temples and altars to the gods, who were before worſhipped in groves. We have already mentioned Saturn as the introducer of theſe arts into Italy, where Janus aſſociated him into a ſhare of his power. Some ſay he was married to the youngeſt Veſta, the goddeſs of *fire*; others make his wife the goddeſs Carna, or Carma (4).

It

(4) Carna, or Carma, was a goddeſs who preſided over the vital parts, and occaſioned a healthy conſtitution of body.

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It is certain that he early obtained divine honours at Rome, where Numa Pompilius inſtituted an annual feſtival to him in January, which was celebrated with manly exerciſes. Romulus and Tatius had before erected him a temple, upon occaſion of the union of the Romans with the Sabines. Numa ordained it ſhould be opened in time of war, and ſhut in time of peace (5), which happened but thrice for ſeveral centuries. 1. In the reign of Numa. 2. In the conſulate of Attilus Balbus, and Manlius Torquatus; and, 3. By Auguſtus Cæſar, after the death of Antony, and reduction of Egypt.

Janus was the god who preſided over all new undertakings. Hence in all the ſacrifices the firſt libations of wine and wheat were offered to him, as likewiſe all prayers were prefaced with a ſhort addreſs to him. The peculiar offerings at his feſtival were cakes of new meal and ſalt, with new wine and frankincenſe (6). Then all artificers and tradeſmen began their works, and the Roman conſuls for the new year ſolemnly entered on their office. All quarrels were laid aſide, mutual preſents were made, and the day concluded with joy and mirth.

Janus was repreſented with two faces, and called Bifrons, Biceps, and Didymæus, as forming another image of himſelf on the diſk of the moon, and looking to the paſt and approaching year; with keys, as opening and ſhutting up the day (7). He is ſaid to have regulated the months, the firſt of which is diſtinguiſhed by his name, as the firſt day of every month was alſo ſacred to him. He was therefore ſeated in the center of twelve altars; and had on his hands figures to the amount of days in the year. Sometimes his image had four faces, to expreſs the four ſeaſons of the year over which he preſided.

Though Janus be properly a Roman deity, yet it is amongſt the Egyptians we muſt ſeek for the true explanation

(5) Hence Janus took the names of Patuleius and Cluſius.

(6) Tooke contradicts Ovid, and ſuppoſes Pliny to prove, that the ancients did not uſe this gum in their ſacrifices; but the paſſage of that author only ſays, it was not uſed in the time of the Trojan war.

(7) *Quaſi veriuſque januæ cæleſtis potentum; qui exoriens aperiat diem, occidens claudat.* Macrob. l. 1. c. 9.

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nation of his hiſtory. That nation repreſented the opening of their ſolar year by an image, with a key in its hand, and two faces, one old, and the other young, to typify or mark the old or new year. King Picus with a hawk's head, who is uſually drawn near Janus, leaves no doubt but that the ſymbol of this deity was borrowed from that people. The reader, after putting all this together, will reaſonably conclude, that by this figure could only be intended the ſun, the great ruler of the year.

CHAP. XIII.

OF THE ELDER VESTA, OR CYBELE, THE WIFE OF SATURN.

IT is highly neceſſary, in claſſing the Heathen divinities, to diſtinguiſh between this goddeſs, who is alſo called Rhea, and Ops, from another Veſta, their daughter, becauſe the poets have been faulty in confounding them, and aſcribing the attitudes and actions of the one to the other.

The elder Veſta, commonly called Eſtia by the Greeks, was the daughter of Cælus and Terra, and married to her brother Saturn, to whom ſhe bore a numerous offſpring. She had a multiplicity of names beſides, of which the principal were Cybele, Magna Mater, or the great mother of the Gods; and Bona Dea, or the good goddeſs, &c. under different ſacrifices.

Veſta is generally repreſented upon ancient coins ſitting, though ſometimes ſtanding, with a lighted torch in one hand, and a ſphere in the other.

Under the character of Cybele ſhe makes a more magnificent appearance, being ſeated on a lofty chariot drawn by lions, crowned with towers, and having a key extended in her hand.

Some indeed make the Phrygian Cybele a different perſon from Veſta: they ſay ſhe was the daughter of Mœones, an ancient king of Phrygia and Dyndima, and that her mother, for ſome reaſons, expoſed her on mount Cybelus, where ſhe was nouriſhed by lions. Her parents afterwards owned her, and ſhe fell in love with Atys, by whom conceiving, her father cauſed her lover

to be ſlain, and his body thrown to the wild beaſts; Cybele upon this ran mad, and filled the woods with her lamentations. Soon after a plague and famine laying waſte the country, the oracle was conſulted, who adviſed them to bury Atys with great pomp, and to worſhip Cybele as a Goddeſs. Accordingly they erected a temple to her honour at Peſſinus, and placed lions at her feet to denote her being educated by theſe animals.

Ovid retates the ſtory a little more in the marvellous way: Atys was a boy ſo called by Cybele, whom ſhe appointed to preſide in her rites, enjoining him inviolate chaſtity; but the youth happening to forget his vow, in reſentment the goddeſs deprived him of his ſenſes; but at laſt pitying his miſery ſhe turned him into a *pine tree*, which as well as the *box*, was held ſacred to her. The animal commonly ſacrificed to Cybele was the ſow, on account of its fecundity.

The prieſts of this deity were the Corybantes, Curetes, Idæi Dactyli, and Telchines, who in their myſtical rites made great uſe of Cymbals and other inſtruments of braſs, attended with extravagant cries and howlings. They ſacrificed ſitting on the earth, and offered only the hearts of the victims.

The goddeſs Cybele was unknown to the Romans till the time of Hannibal, when, conſulting the Sibylline oracles, they found that formidable enemy could not be expelled till they ſent for the Idæan mother to Rome. Attalus, then king of Phrygia, at the requeſt of their ambaſſadors, ſent her ſtatue, which was of ſtone. But the veſſel which carried it arriving in the Tyber, was miraculouſly ſtopped, till Claudia, one of the Veſtal-Virgins, drew it aſhore with her girdle.

This Veſta, to whom the living flame was ſacred, is the ſame with the Ægyptian Iſis, and repreſented the pure *æther*, incloſing, containing and pervading all things. Their expreſſings and attributes are alike. She was conſidered as the cauſe of generation and motion, the parent of all the luminaries, aad is confounded with *nature* and the *world*. She obtained the name of Eſtia, as being the life or eſſence of all things (8).

At to the prieſts of Cybele, the Corybantes, Curetes, &c, they are of the ſame original. Crete was a colony

(8) Plato in Cratylo.

colony of the Egyptians, conſiſting of three claſſes of people. 1. The Corybantes or prieſts (9). 2. The Curetes (1), or huſbandmen, and inhabitants of towns. 3. The Dactyli (2), or artificers and labouring poor. All which names are of Egyptian derivation.

Cybele was honoured at Rome by the title of Bona Dea, or good goddeſs. But this devotion was only paid her by the matrons, and the rites were celebrated in ſo ſecret a manner, that it was no leſs than death for any man to be preſent at the aſſembly (3). Whence they were called Opertoria.

The Roman farmers and ſhepherds worſhipped Cybele or Veſta, by the title of Magna Pales, or the goddeſs of cattle and paſture. Her feſtival was in April, at which time they purified their flocks and herds with the fumes of roſemary, laurel, and ſulphur, offered ſacrifices of milk and millet cakes, and concluded the ceremony by dancing round ſtraw fires. Theſe annual feaſts were called Palilia, and were the ſame with the Θεσμοφορια of the Greeks, and probably of Phœnician or Egyptian original.

The great feſtival of Cybele, called Megaleſia, was always celebrated in April, and laſted eight days at Rome.

CHAP XIV.

OF VESTA THE YOUNGER.

COLLECTED fire is the offspring of æther. Hence we have another Veſta, ſaid to be the daughter of the other, by Saturn, or time, and the ſiſter of Ceres, Juno, Pluto, Neptune, and Jupiter. She was ſo fond of a ſingle life, that when her brother Jupiter aſcended the throne,

(9) From Corban, a ſacrifice or oblation.

(1) From Keret, a city or town, comes the plural Keretim, to ſignify the inhabitants.

(2) From *das*, poor; and *tul* or *tyl*, a migration: hence our ultima Thule. The Greeks for the ſame reaſon call the fingers Dactyli, becauſe they are the inſtruments of labour.

(3) So we learn from Tibullus, Eclogue VI.

Sacra bonæ maribus non adeunda deæ.

and offered to grant whatever ſhe aſked, ſhe deſired only the preſervation of her virginity, and that ſhe might have the firſt oblation in all ſacrifices (4) which ſhe obtained. According to Lactantius, the chaſtity of Veſta is meant to expreſs the nature of fire, which is incapable of mixture, producing nothing, but converting all things into itſelf.

Numa Pompilius, the great founder of religion among the Romans, is ſaid firſt to have reſtored the ancient rites and worſhip of this goddeſs, to whom he erected a circular temple, which, in ſucceeding ages, was much embelliſhed. He alſo appointed four prieſteſſes to be choſen out of the nobleſt families in Rome, and of ſpotleſs character, whoſe office was to attend the ſacred fire kept continually burning near her altar. Theſe Veſtal-Virgins continued in their charge for thirty years, and had very great privileges annexed to their dignity. This fire was annually renewed with great ceremony, from the rays of the ſun, on the kalends of March. It was preſerved in earthen pots ſuſpended in the air, and eſteemed ſo ſacred, that if by any misfortune it became extinguiſhed (as happened once) a ceſſation enſued from all buſineſs, till they had expiated the prodigy. If this accident appeared to be owing to the neglect of the Veſtals, they were ſeverely puniſhed; and if they violated their vow of chaſtity, they were interred alive.

As Veſta was the goddeſs of fire, the Romans had no images in her temple to repreſent her, the reaſon of which we learn in Ovid (5). Yet, as ſhe was the guardian of couſes or hearth, her image was uſually placed in the porch or entry, and daily ſacrifice offered her. (6)

It is certain nothing could be a ſtronger or more lively ſymbol of the ſupreme Being, than fire. Accordingly we find this emblem in early uſe throughout all the eaſt. The Perſians held it in veneration long before Zoroaſter,

(4) It is a queſtion if this privilege did not rather belong to the elder Veſta, in common with Janus.

(5) His words are theſe:

Effigiem nullam Veſta nec ignis habet. Faſti, lib. VI.

No image Veſta's reſemblance can expreſs,
Fire is too ſubtle to admit of dreſs.

(6) Hence the word veſtibulum, for a porch or entry; and the Romans called their round tables veſtæ, as the Greeks uſed the common word Εστια, to ſignify chimnies in altars.

Zoroaſter, who, in the reign of Darius-Hyſtaſpes, reduced the worſhip of it to a certain plan. The Prytanei of the Greeks were perpetual and holy fires. We find Æneas bringing with him to Italy his Penates (or houſhold gods) the Palladium and the ſacred fire. The Veſta of the Etrurians, Sabines, and Romans, was the ſame.

CHAP. XV.

OF JUPITER.

WE come now to the great king, or maſter of the gods. This deity was the ſon of Saturn, and Rhea, or Veſta, at leaſt this is that Jupiter to whom the actions of all the others were chiefly aſcribed. For there were ſo many princes called by his name, that it ſeems to have been a common apellation in early times for a powerful or victorious prince (7). The moſt conſiderable of theſe was certainly the Cretan Jove above-mentioned, of whoſe education we have very various accounts, as well as the place of his birth. The Meſſenians pretended to ſhew in the neighbourhood of their city a fountain called Clepſydra, where Jupiter was educated by the nymphs Ithome and Neda, others ſay he was born at Thebes in Bœotia; but the moſt general and received opinion is, that he was brought up near mount Ida in Crete. Virgil tells us he was fed by the bees, out of gratitude for which he changed them from an iron to a golden colour. Some ſay his nurſes were Amalthæa and Meliſſa, daughters of Meliſſeus king of Crete, who gave him goats milk and honey; others, that Amalthæa was the name of the goat that nurſed him, whoſe horn he preſented to thoſe princeſſes with this privilege annexed, that whoever poſſeſſed it ſhould immediately have whatever they deſired; whence it came to be called the horn of Plenty. After this the goat dying, Jupiter placed her amongſt the ſtars, and by the advice of Themis covered his ſhield with her ſkin to ſtrike terror in the giants, whence it obtained the name of

(7) Varro reckoned up 300 Jupiters, and each nation ſeemed to have had one peculiar to itſelf.

of Ægis. According to others, he and his ſiſter Juno ſucked the breaſts of Fortune. Some alledge his mother Veſta ſuckled him; ſome, that he was fed by wild pigeons, who brought him ambroſia from Oceanus, and by an eagle, who carried nectar in his beak from a ſteep rock; in recompence of which ſervices, he made the former the foretellers of winter and ſummer, and gave the latter the reward of immortality, and the office of bearing his thunder. In ſhort, the nymphs and the bears claim a ſhare in the honour of his education, nor is it yet decided which has the beſt title to it.

Let us now come to the actions of Jupiter. The firſt, and indeed the moſt memorable of his exploits, was his expedition againſt the Titans, for his father's deliverance and reſtoration, of which we have already ſpoken under the article of Saturn. After this he dethroned his father, and having poſſeſſed himſelf of his throne, was acknowledged by all the gods in quality of their ſupreme. Apollo, himſelf, crowned with laurel, and robed with purple, condeſcended to ſing his praiſes to his lyre. Hercules, in order to perpetuate the memory of his triumphs, inſtituted the olympic games, where it is ſaid that Pœbus carried off the firſt prize, by overcoming Mercury at the race. After this, Jupiter being fully ſettled, divided his dominions with his brothers Neptune and Pluto, as will be ſhewn in the ſequel.

Jupiter, however, is thought to uſe his power in a little too tyrannical a manner, for which we find Juno, Neptune, and Pallas, conſpired againſt, and actually ſeized his perſon. But the giants Cottus, Gyges, and Briareus, who were then his guards, and whom Thetis called to his aſſiſtance, ſet him at liberty. How theſe giants, with others of their race, afterwards revolted againſt him, and were overthrown, has been already mentioned in its place.

The ſtory of Lycaon is not the leaſt diſtinguiſhing of his actions. Hearing of the prevailing wickedneſs of mankind, Jove deſcended to the earth, and arriving at the palace of this monarch, king of Arcadia, declared who he was, on which the people prepared ſacrifices, and the other honours due to him. But Lycaon, both impious and incredulous, killed one of his domeſtics, and

ſerved

ſerved up the fleſh dreſſed at the entertainment he gave the god, who deteſting ſuch horrid inhumanity, immediately conſumed the palace with lightning, and turned the barbarian into a wolf. Ovid has related this ſtory with his uſual art.

But as ambition, when arrived at the height of its wiſhes, ſeldom ſtrictly adheres to the rules of moderation, ſo the air of a court is always in a peculiar manner fatal to virtue. If any monarch deſerved the character of encouraging gallantry by his example, it was certainly Jupiter, whoſe amours are as numberleſs as the metamorphoſes he aſſumed to accompliſh them, and have afforded an extenſive field of deſcription to the poets and painters, both ancient and modern.

Jupiter had ſeveral wives: Metis, or Prudence, his firſt, he is ſaid to have devoured, when big with child, by which himſelf becoming pregnant, Minerva iſſued out of his head adult and completely armed His ſecond was Themis, or Juſtice, by whom he had the Hours, meaning *regulation* of *time;* Eunomia, or *good order*; Dike, or *law;* Eirene, or *peace*, and the Deſtinies. He alſo married Juno, his ſiſter, whom it is reported he deceived under the form of a cuckoo, who, to ſhun the violence of a ſtorm, fled for ſhelter to her lap (8). She bore him Hebe, Mars, Lucina, and Vulcan. By Eurynome, he had the three Graces; by Ceres, Proſerpine; by Mnemoſyne, the nine Muſes; by Latona, Apollo and Diana; by Maia, Mercury.

Of his intrigues we have a pretty curious detail. One of his firſt miſtreſſes was Caliſto, the daughter of Lycaon, one of the nymphs of Diana. To deceive her, he aſſumed the form of the goddeſs of chaſtity, and ſucceeded ſo far as to make the virgin violate her vow. But her diſgrace being revealed, as ſhe was bathing with her patroneſs, the incenſed deity no tonly diſgraced her, but (9) turned her into a bear. Jove, in compaſſion to her puniſhment and ſufferings, reiſed her to a conſtellation in the heavens (1). Caliſto, however, left a ſon called Arcas, who having inſtructed the Pelaſgians in tillage and

(8) At a mountain near Corinth, hence called Coccyx.
(9) Some ſay it was Juno turned her into that animal.
(1) Called Urſa Major by the Latins, and Helice by the Greeks.

and the ſocial arts, they from him took the name of Arcadians, and after his death he was, by his divine father, allotted alſo (2) a ſeat in the ſkies.

There is ſcaree any form which Jupiter did not at ſome time or other aſſume to gratify his deſires. Under the figure of a ſatyr he violated Antiope, the wife of Lycus, king of Thebes, by whom he had two ſons, Zethus and Amphion. In the reſemblance of a ſwan he corrupted Leda, the ſpouſe of Tyndaris, king of Laconia. Under the appearance of a white bull he carried off Europa, the daughter of Agenor, king of Phœnicia, into Crete, where he enjoyed her. In the ſhape of an eagle he ſurpriſed Aſteria, the daughter of Cæus, and bore her away in his talons in ſpite of her modeſty. Aided by the ſame diſguiſe he ſeized the beauteous Ganymede, ſon of Tros, as he was hunting on mount Ida, and raiſed him to the joint functions of his cup-bearer and catamite.

It was indeed difficult to eſcape the purſuits of a god, who by his unlimited power made all nature ſubſervient to his purpoſes. Of this we have a remarkable inſtance in Danae, whoſe father, Acriſius, jealous of her conduct, had ſecured her in a brazen tower; but Jupiter deſcending in a golden ſhower, found means to elude all the vigilance of her keepers. He inflamed Ægina, the daughter of Æſopus, king of Bœotia, in the ſimilitude of a lambent fire, and then carried her from Epidaurus to a deſert iſle called Oenope, to which ſhe gave her own name (3). Clytoris, a fair virgin of Theſſaly, he debauched in the ſhape of an ant; but to corrupt Alcmena, the wife of Amphitryon, he was obliged to aſſume the form of her huſband, under which the fair one, deceived, innocently yielded to his deſires. By Thalia he had two ſons called the Pallaci; and two by Protogenia, viz. Æthlius, the father of Endymion, and Epaphus, the founder of Memphis in Egypt, and father of Lybia, who gave her name to the continent of Africk. Electra bore him Dardanus, Laodamia, Sarpedon, and Argus, Jodamus, Deucalion, with many

(2) The Urſa Minor of the Latins, and Cynoſura of the Greeks.
(3) The iſle of Ægina, in the Archipelago.

many others too tedious to enumerate, though mentioned by the poets.

It is very evident that moſt, if not all the ſtories relating to the amours of the gods, were invented by their reſpective prieſts, to cover their corruption or debauchery. Of which this of Danae ſeems at leaſt a palpable inſtance, and may ſerve to give ſome idea of the reſt: Acriſius was informed by an oracle, that his grandſon would one day deprive him of his crown and life; on which he ſhut up his daughter Danae in a brazen tower, of the temple of Apollo at Delphos, the prieſts of which oracle probably gave him this information, with no other view than to forward their ſcheme, which tended to gratify the luſt of Prætus, the king's brother, who being let through the roof, pretending to be Jupiter, and throwing large quantities of gold amongſt her domeſtics, obtained his wiſhes.

Two particular adventures of his are too remarkable to be paſſed in ſilence. He had deluded by his arts Semele, daughter of Cadmus, king of Thebes, who proved with child. Juno hearing of it, and intent on revenge, under the diſguiſe of Beroe, nurſe to the princeſs, was admitted to her preſence, and artfully inſinuated to her that ſhe might not be deceived in her lover, ſhe adviſed her, the next time he viſited her, to requeſt, as a proof of his love, that ſhe might ſee him in the ſame majeſty with which he embraced Juno. Jupiter granted, not without reluctance, a favour he knew would be ſo fatal to his miſtreſs. The unhappy fair-one, unable to bear the dazzling effulgence, periſhed in the flames, and with her, her offspring muſt have done ſo too, if the god had not taken it out, and encloſed it in his thigh, where it lay the full time, when it came into the world, and was named Bacchus.

Jupiter next fell enamoured with Io, the daughter of Inachus, and, as ſome ſay, the prieſteſs of Juno; having one day met this virgin returning from her father's grotto, he endeavoured to ſeduce her to an adjacent foreſt; but the nymph flying his embraces, he involved her in ſo thick a miſt, that ſhe loſt her way, ſo that he eaſily overtook and enjoyed her. Juno, whoſe jealouſy always kept her watchful, miſſing her huſband, and perceiving a thick darkneſs on the earth, deſcended, diſpel-

tled he cloud, and had certainly diſcovered the intrigue, had not Jupiter ſuddenly transformed Io into a white heifer. Juno, pleaſed with the beauty of the animal, begged her, and to allay her jealouſy, he was obliged to yield her up. The goddeſs immediately gave her in charge to Argus, who had an hundred eyes, two of which only ſlept at a time. Her lover, pitying the miſery of Io in ſo ſtrict a confinement, ſent Mercury down diſguiſed like a ſhepherd, who with his flute charmed Argus to ſleep, ſealed his eyes with his *caduceus*, or rod, and then cut off his head. Juno, in regard to his memory, placed his eyes in the tail of the peacock, a bird ſacred to her, and then turning her rage againſt Io, ſent the furies to purſue her wherever ſhe went (6); ſo that the wretched fugitive, weary of life, implored Jove to end her miſery. Accordingly the god intreats his ſpouſe to ſhew her compeſſion, ſwearing by Styx never to give her further cauſe of jealouſy. Juno on this becomes appeaſed, and Io being reſtored to her former ſhape, is worſhippod in Egypt by the name of Iſis.

The fable of Io and Argus is certainly of Egyptian birth, and the true mythology is this: the art of weaving, firſt invented in Egypt, was by the colonies of that nation carried to Greece and Colchis, where it was practiſed with this difference, that the ſeaſons for working were varied in each country according to the nature of the climate. The months of February, March, April, and May, they employed in Egypt, in cultivating their lands; whereas theſe being winter months with the Grecians, they kept the looms buſy. Now the Iſis, which pointed out the *neomeniæ*, or monthly feſtivals in Egypt, was always attended with an *horus*, or figure expreſſive of the labour peculiar to the ſeaſon. Thus the *horus* of the weaving months was a little figure ſtuck over with eyes, to denote the many lights neceſſary for working by

(6) Dr. King relates this ſtory a little differently. Io, purſued by Tiſiphone (one of the furies) fell into the ſea, and was carried firſt to Thracian Boſphorus, and thence into Egypt, where the monſter ſtill purſuing her, was repelled by the Nile. After this ſhe was deified by Jupiter, and appointed to preſide over winds and navigation. It is eaſy to ſee this agrees better with the Egyptian mythology.

by night. This image was called Argos (7), to ſignify his intention. Now the vernal Iſis being depicted the head of a heifer, to exemplify the fertility and pleaſantneſs of Egypt, on the ſun's entrance into Taurus, at the approach of winter ſhe quitted this form, and ſo was ſaid to be taken into cuſtody of Argos, from whom ſhe was next ſeaſon delivered by the *horus*, repreſenting Anubis (or Mercury), that is, the riſing of the dog-ſtar. The taking theſe ſymbolical repreſentations in a literal ſenſe, gave riſe to the fable.

It is no wonder if the number of Jupiter's gallantries made him the ſubject of deteſtation among the primitive Chriſtians, as well as the ridicule of the wiſer among the Heathens. Tertullian obſerves with judgment, *That it was no way ſtrange to ſee all ranks ſo debauched, when they were encouraged in the moſt infamous crimes by the example of thoſe they worſhipped, and from whom they were to expect rewards and puniſhments.* Lucian, in his dialogues, introduces Momus pleaſantly rallying Jove with regard to his amorous metamorphoſes: *I have often trembled for you* (ſays he) *leſt when you appeared like a bull, they ſhould have carried you to the ſhambles, or clapped you in the plough; had a goldſmith catched you when you viſited Danae, he would have melted down your godſhip in his crucible; or when you courted Leda like a ſwan, what if her father had put you on the ſpit?*

Jupiter had a multiplicity of names, either from the places where he was worſhipped, or the attributes aſcribed to him: He had the epithets of Xenius, or the hoſpitable; Elicious, on account of his goodneſs and clemency; and Dodonæus, on account of the oracular grove at Dodona, conſecrated to him, and famous through all Greece.

Amongſt the Romans he had the appellations of Optimus Maximus, on account of his beneficence and power; Almus, from his cheriſhing all things; Stabilitor, from his ſupporting the world; Opitulator, from his helping the diſtreſſed; Stator, from his ſuſpending the flight

(7) From *argoth*, or *argos*, weaver's work; whence the Greeks borrowed their Ἔργον, *opus*, or a work. Hence the iſle of Amorgos, one of the Ægean iſles, derives its name from Am, mother, and Orgin, weavers, or the mother or colony of weavers, being firſt planted from Egypt.

flight of the Romans at the prayer of Romulus; and Prædator, on account of part of the plunder being sacred to him in all victories. From the temple at the Capitol, on the Tarpeian rock, he was called Capitolinus and Tarpeius. When a Roman king or general slew an enemy of the same quality, the spoils were offered to him by the name of Feretrius.

The reign of Jupiter not having been so agreeable to his subjects as that of Saturn, gave occasion to the notion of the SILVER AGE; by which is meant an age inferior in happiness to that which preceded, though superior to those which followed.

This *Father of Gods and Men* is commonly figured as a majestic man with a beard, enthroned. In his left hand he holds a victory, and in his right hand grasps the thunder. At his feet an eagle with his wings displayed. The Greeks called him Ζηνα, and Δία, as the cause of life (8), the Romans, Jupiter, i. e. *juvans pater*, the assisting father.

The heathens had amongst their deities different representatives of the same thing. What Vesta, or the Idæan mother, was to the Phrygians, and Isis to the Egyptians; the same was Jupiter to the Greeks and Romans, the great symbol of Æther. So the author of the life of Homer, supposed to be the elder Dionysius of Halicarnassus, and the poet himself (9). So Ennius, as quoted by Cicero (1),

Lo the bright heav'n, which all invoke as Jove!

and Euripides (2),

——— *See the sublime expanse,*
The boundless Æther, which enfolds this ball
That hold for Jove, the God supreme o'er all!

To conclude with the words of Orpheus; *Jove is omnipotent, he is the first and the last; the head and the middle;*

(8) Plato in Cratylo.

(9) Ζεὺς δὲ ὁ αἰθὴρ, τουτέςιν ἢ πυ ὠδης καὶ ἐνδερμος ὑσιῦ;
Ζεύς δ' ἐλαχ' ὑρανὸν ἐυρὺν ἐν αἰθέρι καὶ νεφέλεσιν.
Opusc. Mytholog. p. 326 & 327.

(1) *Aspice hoc sublime candens, quem invocant omnes* Jovem.

(2) *Vides sublime fusum, immoderatum æthera,*
Qui tenero terram circumjectu amplectitur,
Hunc summum habeto divum; hunc perhibeto Jovem.
Cicero de Nat. Deorum, l. 2.

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NEPTUNE.
JUNO.
PROSERPINE.
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middle; the giver of all things; the foundation of the earth and ſtarry heavens; he is both male and female, and immortal. Jupiter is the ſource of enlivening fire, and the ſpirit of all things.

CHAP. XVI.

OF JUNO.

JUNO, the ſiſter and conſort of Jupiter, was on that account ſtiled the queen of heaven, and indeed we find her in the poets ſupporting that dignity with an ambition and pride ſuitable to the rank ſhe bore.

Though the poetical hiſtorians agree ſhe came into the world at a birth with her huſband, yet they differ as to the place, ſome placing her nativity at Argos, others at Samos near the river Imbraſus. Some ſay ſhe was nurſed by Eubœa, Porſymna, and Araæa, daughters of the river Aſterion; others by the Nymphs of the ocean. Otes, an ancient poet, tells us ſhe was educated by the Horæ or Hours: and Homer aſſigns this poſt to Oceanus and Tethys themſelves.

It is ſaid that this goddeſs, by bathing annually in the fountain of Canatho near Argos, renewed her virginity. The places where ſhe was principally honoured were Sparta, Mycene, and Argos. At this place the ſacrifice offered to her conſiſted of 100 oxen.

Juno in a peculiar manner preſided over marriage and child-birth; on the firſt occaſion, in ſacrificing to her, the gall of the victim was always thrown behind the altar, to denote no ſpleen ſhould ſubſiſt between married perſons. Women were peculiarly thought to be under her protection, of whom every one had her Juno, as every man had his guardian genius. Numa ordered, that if any unchaſte woman ſhould approach her temple, ſhe ſhould offer a female lamb to expiate her offence.

The Lacedemonians ſtyled her Ægophaga, from the goat which Hercules ſacrificed to her. At Elis ſhe was called Hoploſmia, her ſtatue being completely armed.

At

At Corinth ſhe was termed Bunœa, from Buno, who erected a temple to her there. She had another at Eubœa, to which the emperor Adrian preſented a magnificent offering, conſiſting of a crown of gold, and a purple mantle embroidered with the marriage of Hercules and Hebe in ſilver, and a large peacock whoſe body was gold, and his tail compoſed of precious ſtones reſembling the natural colours.

Amongſt the Romans, who held her in high veneration, ſhe had a multiplicity of names. The chief were Lucina, from her firſt ſhewing the light to infants; Pronuba, becauſe no marriage was lawful without previouſly invoking her; Socigena and Juga, from her introducing the conjugal yoke, and promoting matrimonial union; Domiduca, on account of her bringing home the bride: Unxia, from the anointing the door poſts at the ceremony; Cinxia, from her unlooſing the virgin zone, or girdle; Perfecta, becauſe marriage completes the ſexes; Opigena and Obſtetrix, from the aſſiſting women in labour; Populoſa, becauſe procreation peoples the world; and Soſpita, from her preſerving the female ſex. She was alſo named Quiritus or Curitis, from a ſpear repreſented in her ſtatues and medals; Kalendaris, becauſe of the ſacrifices offered her the firſt day of every month; and Moneta, from her being regarded as the goddeſs of riches and wealth.

It is ſaid when the gods fled into Egypt, Juno diſguiſed herſelf in the form of a white cow, which animal was, on that account, thought to be acceptable to her in her ſacrifices.

Juno, as the queen of heaven, preſerved a good deal of ſtate. Her uſual attendants were Terror and Boldneſs, Caſtor and Pollux, and fourteen nymphs; but her moſt faithful and inſeparable companion was Iris, the daughter of Thaumas, who, for her ſurpriſing beauty, was repreſented with wings, borne upon her own rainbow, to denote her ſwiftneſs. She was the meſſenger of Juno, as Mercury was of Jove; and at death ſeparated the ſouls of women from their corporeal chains.

This goddeſs was not the moſt complaiſant of wives. We find in Homer, that Jupiter was ſometimes obliged to make uſe of his authority to keep her in due ſubjection. When ſhe entered into that famous conſpiracy

ſpiracy againſt him, the ſame author relates, that, by way of puniſhment, ſhe had two anvils tied to her feet, golden manacles faſtened to her hands, and ſo was ſuſpended in the air or ſky, where ſhe hovered, on account of her levity, while all the deities looked on without a poſſibility of helping her. By this the mythologiſts ſay is meant the harmony and connection of the air with the earth, and the inability of the gods to relieve her, ſignifies that no force, human or divine, can diſſolve the frame or texture of the univerſe. According to Pauſanias, the temple of Juno at Athens had neither doors nor roof, to denote that Juno, being the air in which we breathe, can be incloſed in no certain bounds.

The implacable arrogant temper of Juno once made her abandon her throne in heaven, and fly into Eubœa. Jupiter in vain ſought a reconciliation, 'till he conſulted Citheron, king of the Platæans, then accounted the wiſeſt of men. By his advice the god dreſſed up a magnificent image, ſeated it in a chariot, and gave out it was Platæa, the daughter of Æſopus, whom he deſigned to make his queen. Juno upon this reſuming her ancient jealouſy, attacked the mock bride, and by tearing off its ornaments found the deceit, quieted her ill humour, and was glad to make up the matter with her huſband.

Though none ever felt her reſentment more ſenſibly than Hercules, he was indebted to her for his immortality; for Pallas brought him to Jupiter while an infant, who, while Juno was aſleep, put him to her breaſt. But the goddeſs waking haſtily, ſome of her milk falling upon heaven formed the milky way. The reſt dropped on the earth, where it made the lilies white, which before were of a ſaffron colour.

Juno is repreſented by Homer as drawn in a chariot adorned with precious ſtones, the wheels of ebony nailed with ſilver, and drawn by horſes with reins of gold; but moſt commonly her car is drawn by peacocks, her favourite bird. At Corinth ſhe was depicted in her temple as ſeated on her throne, crowned with a pomegranate in one hand, and in the other a ſceptre with a cuckoo at top. This ſtatue was of gold and ivory. That at Hierapolis was ſupported by lions, and ſo contrived as to participate

ticipate of Minerva, Venus, Luna, Rhea, Diana, Nemeſis, and the Deſtinies, according to the different points in view. She held in one hand a ſceptre, in the other a diſtaff. Her head was crowned with rays and a tower; and ſhe was girt with the ceſtus of Venus.

As Jupiter is the *æther*, Juno is the *atmoſphère*. She is female on account of its ſoftneſs; and is called the wife and ſiſter of the other, to import the intimate conjunction between theſe two (3).

CHAP. XVII.

OF NEPTUNE.

THIS remarkable deity was the ſon of Saturn and Veſta, or Ops, and the brother of Jupiter. Some ſay he was devoured by his father. Others allege his mother gave him to ſome ſhepherds to be brought up amongſt the lambs, and pretending to be delivered of a foal, gave it inſtead of him to Saturn. Some ſay his nurſe's name was Arno; others, that he was brought up by his ſiſter Juno.

His moſt remarkable exploit was his aſſiſting his brother Jupiter in his expeditions, for which that god, when he arrived at the ſupreme power, aſſigned him the ſea and the iſlands for his empire. Others imagine he was admiral of Saturn's fleet, or rather, according to Pamphus, generaliſſimo of his forces by ſea and land.

The favourite wife of Neptune was Amphitrite, whom he courted a long time to no purpoſe, till he ſent the dolphin to intercede for him, who ſucceeding, the god in acknowledgment placed him amidſt the ſtars. By her he had Triton. Neptune had two other wives, the one called Salacia, from the ſalt-water, the other Nenilia, from the ebbing and flowing of the tides.

Neptune

(3) *Aer autem, ut ſtoici diſputant, inter mare & cælum, Junonis nomine conſecratur, quæ eſt ſoror & conjux Jovis, quod & ſimilitudo eſt ætheris & cum eo ſumma conjunctio. Effeminarunt autem eum, Junoniique tribuerunt, quod nihil eſt eo mollius.* Cicero de Nat. Deor. l. 2.

Neptune is ſaid to be the firſt inventor of horſemanſhip and chariot-racing. Hence Mithridates, king of Pontus, threw chariots drawn by four horſes into the ſea in honour of him, and the Romans inſtituted horſe-races in the Circus during his feſtival, at which time all horſes left working, and the mules were adorned with wreaths of flowers. Probably this idea of Neptune aroſe from the famous controverſy between him and Minerva, when they diſputed who ſhould give name to Cecropia. The god, by ſtriking the earth with his trident, produced a horſe. Pallas raiſed an olive-tree, by which ſhe gained the victory, and the new city was from her called Athens. But the true meaning of this fable is a ſhip, not a horſe; for the queſtion really was, whether the Athenians ſhould apply themſelves to navigation or agriculture, and as they naturally inclined to the firſt, it was neceſſary to ſhew them their miſtake, by convincing them that huſbandry was preferable to ſailing. However, it is certain Neptune had ſome ſkill in the management of horſes: for we find in Pamphus, the moſt ancient writer of divine hymns, this encomium of him, *That he was the benefactor of mankind in beſtowing on them horſes, and ſhips with decks reſembling towers.*

When Neptune was expelled heaven for his conſpiracy againſt Jupiter, he fled with Apollo to Laomedon, king of Troy, but he treated them differently, for having employed them in raiſing walls round this city, in which the lyre of Apollo was highly ſerviceable, he paid that deity divine honours, whereas he diſmiſſed Neptune unrewarded; who, in revenge, ſent a vaſt ſea monſter to lay waſte the country, to appeaſe which Laomedon was forced to expoſe his daughter Heſione.

On another occaſion this deity had a conteſt with Vulcan and Minerva in regard to their ſkill. The goddeſs, as a proof of hers, made a houſe; Vulcan erected a man, and Neptune a bull; whence that animal was uſed in the ſacrifices paid him. But it is probable, that as the victim was to be black, the deſign was to point out the raging quality and fury of the ſea, over which he preſided.

Neptune fell little ſhort of his brother Jupiter in point of gallantry. Ovid in his epiſtles, has given a catalogue

catalogue of his miſtreſſes. By Venus he had a ſon called Eryx. Nor did he aſſume leſs different ſhapes to ſucceed in his amours. Ceres fled him in the form of a mare; he purſued in that of a horſe; but it is uncertain whether this union produced the Centaur, called Orion, or a daughter. Under the reſemblance of the river Enipeus, he debauched Tyro, the daughter of Salmoneus, who bore him Peleus and Neleus. In the ſame diſguiſe he begat Othus and Ephialtes, by Ephimedia, wife of the giant Aloees. Melantho, daughter of Proteus, often diverting herſelf by riding on a dolphin, Neptune in that figure ſurpriſed and enjoyed her. He changed Theophane, a beautiful virgin, into an ewe, and aſſuming the form of a ram, begot the golden fleeced ram, which carried Phryxus to Colchis. In the likeneſs of a bird he had Pegaſus by Meduſa.

He was not only fond of his power of transforming himſelf, but he took a pleaſure in beſtowing it on his favourites: Proteus his ſon poſſeſſed it in a high degree. He conferred it on Periclimenus, the brother of Neſtor, who was at laſt killed by Hercules, as he watched him in the form of a fly. He even obliged his miſtreſſes with it. We find an inſtance of this in Metra, the daughter of Eriſicthon. Her father, for cutting down an oak-grove, conſecrated to Ceres, was puniſhed with ſuch an inſatiable hunger, that to ſupply it he was forced to ſell all he had. His daughter upon this intreated of her lover the power of changing her form at pleaſure; ſo that becoming ſometimes a mare, a cow, or a ſheep, her father ſold her to relieve his wants, while the buyers were ſtill cheated in their purchaſe. Having raviſhed Cænis, to appeaſe her he promiſed her any ſatisfaction, on which ſhe deſired to be turned into a man, that ſhe might no more ſuffer the like injury. Her requeſt was granted, and by the name of Cæneus ſhe became a famous warrior.

Neptune was a conſiderable deity amongſt the Greeks. He had a temple in Arcadia by the name of Proclyſtius, or the *over-flower;* becauſe at Juno's requeſt, he delivered the country from an inundation. He was called Hippius, Hippocourius, and Taraxippus, from his regulation of horſemanſhip. The places moſt celebrated for his worſhip were Tænarus, Corinth, and Calabria,

Calabria, which laſt country was peculiarly dedicated to him. He had alſo a celebrated temple at Rome, enriched with many naval trophies; but he received a ſignal affront from Auguſtus Cæſar, who pulled down his ſtatue, in reſentment for a tempeſt, which had diſperſed his fleet and endangered his life. Some think Neptune the ſame with the ancient god Cenſus, worſhipped at Rome, and ſo called from his adviſing Romulus to the rape of the Sabines.

Let us now examine the mythological ſenſe of the fable. The Egyptians, to denote navigation, and the annual return of the Phœnician fleet which viſited their coaſt, uſed the figure of an Oſiris carried on a winged horſe, or holding a three-forked ſpear or harpoon in his hand. To this image they gave the names of Poſeidon (4), or Neptune (5), which the Greeks and Romans afterwards adopted; but which ſufficiently prove this deity had his birth here. Thus the maritime Oſiris of the Egyptians became a new deity with thoſe who knew not the meaning of the ſymbol. But Herodotus, lib. ii. is poſitive that the Greeks received not their knowledge of Neptune from the Egyptians, but from the Lybians. The former received him not till afterwards, and even then, however they might apply the ſigure to civil purpoſes, paid him no divine honours. However, according to Plutarch, they called the maritime coaſt Nepthen. Bochart thinks he has found the origin of this god in the perſon of Japhet; and has given reaſons which render the opinion very probable.

Neptune, repreſented as god of the ſea, makes a conſiderable figure. He is deſcribed with black or dark hair, his garment of an azure or ſea-green colour, ſeated in a large ſhell drawn by whales or ſea-horſes, with his trident in his hand (6), attended by the ſea-gods Palæmon,

(4) From *Paſſi*, plenty, or proviſions, and *Jedaim*, the ſea-coaſt; or the proviſion of the maritime countries.

(5) From *Nouſh*, to diſturb or agitate, and *Oni*, a fleet which forms Neptoni, the arrival of the fleet.

(6) Some, by a far fetched alluſion, imagine the triple forks of the trident repreſent the three-fold power of Neptune in *diſturbing*, *moderating* or *calming* the ſeas. Others, his power over ſalt water, freſh water, and that of lakes or pools.

Palæmon, Glaucus, and Phorcys; the ſea-goddeſſes Thetis, Melita, and Panopœa, and a long train of tritons and ſea-nymphs. In ſome ancient gems he appears on ſhore; but always holding in his hand the three-forked trident, the emblem of his power, as it is called by Homer and Virgil, who have given us a fine contraſt with regard to its uſe. The ancient poets all make this inſtrument of *braſs*; the modern painters of *ſilver*.

CHAP. XVIII.

OF PLUTO.

WE now come to the third brother of Jupiter, and not the leaſt formidable, if we conſider his power and dominion. He was alſo the ſon of Saturn and Ops, and when his victorious brother had eſtabliſhed himſelf in the throne, he was rewarded with a ſhare in his father's dominions, which, as ſome authors ſay, was the eaſtern continent and lower part of Aſia. Others make his diviſion lie in the Weſt, and that he fixed his reſidence in Spain, which being a fertile country, and abounding in mines, he was eſteemed the god of wealth (7).

Some imagine that his being regarded as the *ruler* of the *dead*, and king of the infernal regions, proceeded from his firſt teaching men to bury the deceaſed, and inventing funeral rites to their honour. Others ſay he was a king of the Moloſſians in Epirus, called Aidoneus Orcus, that he ſtole Proſerpine his wife, and kept a dog called Cerberus, who devoured Pirithous, and would have ſerved Theſeus in the ſame manner, if Hercules had not timely interpoſed to ſave him.

The poets relate the matter differently: they tell us that Pluto, chagrined to ſee himſelf childleſs and unmarried, while his two brothers had large families, mounted

(7) The poets confounded Pluto, the god of hell, with Plutus, god of riches; whereas they are two very diſtinct deities, and were always ſo conſidered by the ancients.

mounted his chariot to visit the world, and arriving in Sicily, chanced to view Proserpine, with her companions, gathering flowers (8). Urged by his passion he forced her into his chariot, and drove her to the river Chemarus, through which he opened himself a passage back to the realms of night. Ceres, disconsolate for the loss of her beloved daughter, lighted two torches at the flames of Mount Etna, and wandered through the world in search of her; till hearing at last where she was, she carried her complaint to Jupiter, who, on her repeated solicitations, promised that Proserpine should be restored to her, provided she had not yet tasted any thing in hell. Ceres joyfully bore this commission, and her daughter was preparing to return, when Ascalaphus, the son of Acheron and Gorgyra, gave information, that he saw Proserpine eat some grains of a pomegranate she had gathered in Pluto's orchard, so that her return was immediately countermanded. Ascalaphus was for this malicious intelligence transformed into a toad. But Jupiter, in order to mitigate the grief of Ceres, for her disappointment, granted that her daughter should half the year reside with her, and the other half continue in hell with her husband. It is easy to see that this part of the fable alludes to the corn, which must remain all the winter hid in the ground, in order to sprout forth in the spring, and produce the harvest.

Pluto was extremely revered both amongst the Greeks and Romans. He had a magnificent temple at Pylos, near which was a mountain, that derived its name from the nymph Menthe, whom Proserpine, out of jealousy at Pluto's familiarity with her, changed into the herb called *mint*. Near the river Corellus, in Bœotia, this deity had also an altar in common with Pallas, for some mystical reason. The Greeks called him Agesilus, because all mirth and laughter were banished his dominions; as also Hades, on account of the gloominess of his dominions. Among the Romans he had the name of Februus, from the lustrations used at funerals, and Summanus, because he was the chief of ghosts, or rather the prince of the infernal deities. He was also called the terrestrial or infernal Jupiter.

His

(8) In the valley of Ætna, near mount Ætna.

His chief feſtival was in February, and called Chariſtia, becauſe then oblations were made for the dead, at which relations aſſiſted, and all quarrels were amicably adjuſted. Black bulls were the victims offered up, and the ceremonies were performed in the night, it not being lawful to ſacrifice to him in the day-time (9).

Pluto is generally repreſented in an ebony chair, drawn by four black horſes, whoſe names the poets have been careful to tranſmit (1) to us. Sometimes he holds a ſceptre to denote his power, at others a *wand*, with which he commands and drives the ghoſts. Homer ſpeaks of his helmet, as having the quality of rendering the wearer inviſible; and tells us, that Minerva borrowed it when ſhe fought againſt the Trojans, to be concealed from Mars.

Let us now ſeek the mythology of the fable in that country where it firſt ſprung, and we ſhall find that the myſterious ſymbols of truth became, in the ſequel, thro' abuſe, the very ſources of idolatry and error. Pluto was indeed the funeral Oſiris of the Egyptians. Theſe people (2) every year, at an appointed ſeaſon, aſſembled to mourn over and offer ſacrifices for their dead. The image that was expoſed, to denote the approach of this ſolemnity, had the name of Peloutah (3) or the Deliverance, becauſe they regarded the death of the good as a deliverance from evil. This figure was repreſented with a radiant crown, his body being entwined with a ſerpent, accompanied with the ſigns of the Zodiac, to ſignify the duration of one ſun, or ſolar year.

CHAP.

(9) On account of his averſion to the light.

(1) Orphæus, Æthon, Nycteus, and Alaſtor.

(2) The Jews retained this cuſtom, as we find by the annual lamentations of the virgins over Jeptha's daughter.

(3) From *Palat*, to free or deliver, comes *Peloutah*, deliverance, which is eaſily by corruption made Pluto.

CHAP. XIX.

OF PROSERPINE.

THIS goddeſs was the daughter of Jupiter and Ceres, and educated in Sicily; from whence ſhe was ſtole by Pluto, as is related in the preceding chapter. Some ſay ſhe was brought up with Minerva and Diana, and being extremely beautiful, was courted both by Mars and Apollo, who could neither of them obtain her mother's conſent. Jupiter, it is ſaid, was more ſucceſsful, and raviſhed her in the form of a dragon. The Phœnicians, on the other hand, affirm with more reaſon, that ſhe was earlier known to them than to the Greeks or Romans; and that it was about 200 years after the time of Moſes, that ſhe was carried off by Aidoneus or Orcus, king of the Moloſſians.

Jupiter, on her marriage with Pluto, gave her the iſle of Sicily as a dowry; but ſhe had not been long in the infernal regions, when the fame of her charms induced Theſeus and Pirithous to form an aſſociation to carry her off. They deſcended by way of Tænarus, but ſitting to reſt themſelves on a rock in the infernal regions, they could not riſe again, but continued fixed, till Hercules delivered Theſeus, becauſe his crime conſiſted only in aſſiſting his friend, as bound by oath (4); but Pirithous was left in durance, becauſe he had endangered himſelf through his own wilfulneſs and raſhneſs.

Others made Proſerpine the ſame with Luna, Hecate, and Diana, the ſame goddeſs being called Luna in heaven, Diana on earth, and Hecate in hell, whence ſhe had the name of Triformis or Tergemina. The Greeks called her Deſpoina, or the Lady, on account of her being queen of the dead. Dogs and barren cows were the ſacrifices uſually offered to her.

She is repreſented under the form of a beautiful woman enthroned, having ſomething ſtern and melancholy in her aſpect.

The

(4) They agreed to aſſiſt each other in gaining a miſtreſs. Pirithous had helped Theſeus to get Helena, who in return attended him in this expedition.

The mythological ſenſe of the fable is this: The name of Proſerpine or Perſephone amongſt the Egyptians, was uſed to denote the change produced in the earth by the deluge (5), which deſtroyed its former fertility, and rendered tillage and agriculture neceſſary to mankind.

CHAP. XX.

OF THE INFERNAL REGIONS.

IT is evident that the Heathens had a notion of future puniſhments and rewards, from the deſcription their poets have given of Tartarus and Elyſium, though the whole is overloaded with fiction. According to Plato, Apollo and Ops brought certain brazen tablets from the Hyperboreans to Delos, deſcribing the court of Pluto as little inferior to that of Jove; but that the approach to it was exceeding difficult on account of the rivers Acheron, Cocytus, Styx, and Phlegethon, which it was neceſſary to paſs in order to reach theſe infernal regions.

Acheron was, according to ſome, the ſon of Titan and Terra, or, as others ſay, born of Ceres in a cave, without a father. The reaſon aſſigned for his being ſent to hell is, that he furniſhed the Titans with water, during their war with the gods. This ſhews that it was a river, not a perſon; but the place of it is not aſcertained. Some fixing it amongſt the Cimmerians near mount Circe (6), and in the neighbourhood of Cocytus; others making it that ſulphureous and ſtinking lake near Cape Miſenum in the bay of Naples (7), and not a few tracing its riſe from the Acheruſian fen in Epirus, near the city of Pandoſia; from whence it flows till it falls into the gulph of Ambracia.

The

(5) From Peri, fruit, and Patat, to periſh, comes Perephattah, or the fruit loſt; from Peri, fruit, and Saphon, to hide, comes Perſephoneh, or the corn deſtroyed or hid.

(6) On the coaſt of Naples.

(7) Near Cuma.

The next river of the Plutonian manſions is Styx, though whether the daughter of Oceanus or Terra, is uncertain. She was married to Pallas or Piros, by whom ſhe had Hydra. To Acheron ſhe bore Victory, who having aſſiſted Jupiter againſt the giants, he rewarded her mother (8) with this privilege, that the moſt ſolemn oath amongſt the gods ſhould be by her deity, viz. the river Styx; ſo that when any of them were ſuſpected of falſhood, Iris was diſpatched to bring the Stygian water in a golden cup, by which he ſwore; and if he afterwards proved perjured, he was deprived for a year of his nectar and ambroſia, and for nine years more ſeparated from the celeſtial aſſembly. Some place Styx near the lake of Avernus in Italy; others make it a fountain near Nonacris in Arcadia, of ſo poiſonous and cold a nature, that it would diſſolve all metals (9), and could be contained in no veſſel.

Cocytus and Phlegethon are ſaid to flow out of Styx by contrary ways, and re-unite to encreaſe the vaſt channel of Acheron. The waters of Phlegethon were repreſented as ſtreams of fire, probably on account of their hot and ſulphureous nature.

CHAP. XXI.

OF THE PARCÆ OR DESTINIES.

THESE infernal deities, who preſided over human life, were in number three, and had each their peculiar province aſſigned: Clotho held the diſtaff, Lacheſis drew or ſpun off the thread, and Atropos ſtood ready with her ſciſſars to cut it aſunder.

Theſe were three ſiſters, the daughters of Jupiter and Themis, and ſiſters to the Horæ or Hours; according to others, the children of Erebus and Nox. They were ſecretaries to the gods, whoſe decrees they wrote.

(8) Some ſay it was on her own account, for diſcovering the combination of the giants againſt Jupiter.

(9) It is reported Alexander was poiſoned with it at Babylon, and that it was carried for this purpoſe in an aſs's hoof.

We are indebted to a late ingenious writer for the true mythology of theſe characters. They were nothing more originally than the myſtical figure or ſymbols, which repreſented the months of January, February, and March, amongſt the Egyptians. They depicted theſe in female dreſſes, with the inſtruments of ſpinning and weaving, which was the great buſineſs carried on in that ſeaſon. Theſe images they called (1) Parcæ, which ſignifies linen cloth, to denote the manufacture produced by this induſtry. The Greeks, who knew nothing of the true ſenſe of theſe allegorical figures, gave them a turn ſuitable to their genius, fertile in fiction.

The Parcæ were deſcribed or repreſented in robes of white, bordered with purple, and ſeated on the thrones, with crowns on their heads, compoſed of the flowers of the Narciſſus.

CHAP. XXII.

OF THE HARPIES.

THE next group of figures we meet in the ſhadowy realms are the Harpies, who were three in number, Celeno, Aello, and Ocypete, the daughters of Oceanus and Terra. They lived in Thrace, had the faces of virgins, the ears of bears, the bodies of vultures, with human arms and feet, and long claws. Pheneus, king of Arcadia, for revealing the myſteries of Jupiter, was ſo tormented by them, that he was ready to periſh for hunger, they devouring whatever was ſet before him, till the ſons of Boreas, who attended Jaſon in his expedition to Colchis, delivered the good old king, and drove theſe monſters to the iſlands called Echinades, compelling them to ſwear to return no more.

This fable is of the ſame original with the former one. During the months of April, May, and June, eſpecially the two latter, Egypt was greatly ſubject to ſtormy winds, which laid waſte their olive grounds, and brought numerous ſwarms of graſshoppers and other troubleſome inſects

(1) From Parc, or Paroket, a cloth, curtain, or ſail.

inſects from the ſhores of the Red Sea, which did infinite damage to the country. The Egyptians therefore gave figures which proclaimed theſe three months, a female face, with the bodies and claws of birds, and called them Harop (2), and a name which ſufficiently denoted the true ſenſe of the ſymbol. All this the Greeks realized, and embelliſhed in their way.

CHAP. XXIII.

OF CHARON AND CERBERUS.

CHARON, according to Heſiod's theogony, was the ſon of Erebus and Nox, the parents of the greateſt part of the infernal monſters. His poſt was to ferry the ſouls of the deceaſed over the waters of Acheron. His fare was never under one-halfpenny, nor exceeding three, which were put in the mouth of the perſons interred; for as to ſuch bodies who were denied funeral rites, their ghoſts were forced to wander an hundred years on the banks of the river, Virgil's Æneid, VI. 330, before they could be admitted to a paſſage. The Hermonienſes alone claimed a free paſſage, becauſe their country lay ſo near Hell. Some mortal heroes alſo, by the favour of the gods, were allowed to viſit the infernal realms, and return to light; ſuch as Hercules, Orpheus, Ulyſſes, Theſeus, and Æneas.

This venerable boatman of the lower world, is repreſented as a fat ſqualid old man, with a buſhy grey beard and rheumatic eyes, his tattered rags ſcarce covering his nakedneſs. His diſpoſition is mentioned as rough and moroſe, treating all his paſſengers with the ſame impartial rudeneſs, without regard to rank, age, or ſex. We ſhall in the ſequel ſee that Charon was indeed a real perſon, and juſtly merited this character.

After croſſing the Acheron, in a den adjoining to the entrance of Pluto's palace, was placed Cerberus, or the three-headed dog, born of Typhon and Echidna, and the

(2) From Haroph, or Harop, a noxious fly; or from Arbeh, a locuſt.

dreadful maſtiff, who guarded theſe gloomy abodes. He fawned upon all who entered, but devoured all who attempted to get back; yet Hercules once maſtered him, and dragged him up to earth, where in ſtruggling, a foam dropped from his mouth, which produced the poiſonous herb, called aconite or wolf-bane.

Heſiod gives Cerberus fifty, and ſome a hundred heads; but he is more commonly repreſented with three. As to the reſt, he had a tail of a dragon, and inſtead of hair, his body was covered with ſerpents of all kinds. The dreadfulneſs of his bark or howl, Virgil's Æneid, VI. 416, and the intolerable ſtench of his breath, heightened the deformity of the picture, which of itſelf was ſufficiently diſagreeable.

CHAP. XXIV.

OF NOX, AND HER PROGENY, DEATH, SLEEP, &c.

NOX was the moſt ancient of the deities, and Orpheus aſcribes to her the generation of gods and men. She was even reckoned older than Chaos. She had a numerous offspring of imaginary children, as Lyſſa, or Madneſs, Eris, or Contention, Death, Sleep, and Dreams; all which ſhe bore without a father. From her marriage with Erebus, proceeded Old Age, Labour, Love, Fear, Deceit, Emulation, Miſery, Darkneſs, Complaint, Obſtinacy, Partiality, Want, Care, Diſappointment, Diſeaſe, War, and Hunger. In ſhort, all the evils which attend life, and which wait round the palace of Pluto, to receive his commands.

Death brings down all mortals to the infernal ferry. It is ſaid that her mother Nox beſtowed a peculiar care in her education, and that Death had a great affection for her brother Somnus, or Sleep, of whoſe palace Virgil has given us a fine deſcription, Æneid, VI. 894. Somnus had ſeveral children, of whom Morpheus was the moſt remarkable for his ſatyrical humour, and excellent talent in mimicking the actions of mankind.

Amongſt

Amongſt the Eleans, the goddeſs Nox or Night, was repreſented by a woman holding in each hand a boy aſleep: with their legs diſtorted; that in her right was white, to ſignify ſleep, that in her left black, to figure or repreſent death. The ſacrifice offered to her was a cock, becauſe of its enmity to darkneſs, and rejoicing at the light. Somnus was uſually repreſented with wings, to denote his univerſal ſway.

CHAP. XXV.

OF THE INFERNAL JUDGES, MINOS, RHADAMANTHUS, AND EACUS.

AFTER entering the infernal regions, juſt at the ſeparation of the two roads which lead to Tartarus and Elyſium, is placed the tribunal of the three inexorable judges, who examine the dead, and paſs a final ſentence on departed ſouls. The chief of theſe was Minos, the ſon of Jupiter by Europa, and brother of Rhadamanthus and Sarpedon. After his father's death the Cretans would not admit him to ſucceed in the kingdom, till praying to Neptune to give him a ſign, that God cauſed a horſe to riſe out of the ſea, on which he obtained the kingdom. Some think this alludes to his reducing the iſlanders to ſubjection, by means of a powerful fleet. It is added, that Jove kept him nine years concealed in a cave, to teach him laws and the art of government.

Rhadamanthus, his brother, was alſo a great legiſlator. It is ſaid that having killed his brother, he fled to Oechalia in Bœotia, where he married Alcmena, the widow of Amphitryon. His province was to judge ſuch as died impenitent.

Æacus was the ſon of Jupiter by Ægina. When the iſle of Ægina (ſo called from his mother) was depopulated by a plague, his father, in compaſſion to his grief, changed all the ants there into men and women. The meaning of which fable is, that when the pirates depopulated the country, and forced the people to fly to caves, Æacus encouraged them to come out, and by commerce and induſtry recover what they had loſt. His character for juſtice

juſtice was ſuch, that in a time of univerſal drought he was nominated by the Delphic oracle to intercede for Greece, and his prayer was anſwered.

Rhadamanthus and Æacus were only inferior judges, the firſt of whom examined the Aſiatics, the latter the Europeans, and bore only plain rods as a mark of their office. But all difficult caſes were referred to Minos, who ſat over them with a ſceptre of gold. Their court was held in a large meadow, called the Field of Truth. Plato and Tully add Triptolemus to theſe as a fourth judge.

CHAP. XXVI.

OF TARTARUS, AND THE EUMENIDES, OR FURIES.

IN the receſſes of the infernal regions lay the ſeat or abode of the wicked ſouls, called Tartarus, repreſented by the poets as a vaſt deep pit, ſurrounded with walls and gates of braſs, and totally deprived of light. This dreadful priſon is ſurrounded by the waters of Phlegethon, which emit continual flames. The cuſtody of the unfortunate wretches doomed to this place of puniſhment, is given to the Eumenides, or Furies, who are at once their gaolers and executioners.

The names of theſe avengeful ſiſters were Tiſiphone, Alecto, and Megæra: but they went by the general appellation of the Furiæ, on account of the rage and diſtraction attending a guilty conſcience; of Erynniæ, or Erynnis, becauſe of the ſeverity of their puniſhment; and Eumenides, becauſe though cruel, they were capable of ſupplication, as Oreſtes found by following the advice of Pallas. Their birth is ſo differently related, that it is impoſſible to fix their genealogy or parentage. Indeed the theogony of the Greeks and Romans requires an uncommon clue to get out of the labyrinth which fiction has contrived.

Though the Furies were implacable, they were ſuſceptible of love. We find an inſtance of this in Tiſiphone, who growing enamoured of Cythæron an amiable youth, and fearing to affright him by her form, got a third perſon

ſon to diſcloſe her flame. He was ſo unhappy as to reject her ſuit, on which ſhe threw one of her ſnakes at him, which twining round his body ſtrangled him. All the conſolation he had in death was to be changed into a mountain, which ſtill bears his name.

Theſe goddeſſes were ſo terrible, that it was in ſome degree ſacrilegious to invoke their names. Yet however the objects of terror, they had their temples, as at Athens near the Areopagus, at Caſina in Arcadia, and at Carnia in the Peloponneſus. But their higheſt ſolemnities were at Telphuſia in Arcadia, where their prieſteſſes went by the name of Heſychidæ, and the ſacrifices were performed at midnight, amidſt a profound ſilence, a black ewe burnt whole being the victim. No wine was uſed in the libations, but only limpid water, or a liquor made of honey; and the wreaths uſed were of the flowers of the Narciſſus and Crocus intermixed.

The mythologiſts have aſſigned each of theſe tormentreſſes their particular department. Tiſiphone is ſaid to puniſh the ſins ariſing from hatred and anger; Megæra, thoſe occaſioned by envy; and Alecto, the crimes owing to ambition and luſt. Some make but one fury, called Adraſtia, the daughter of Jupiter and Neceſſity, and the avenger of all vice.

The furies are depicted with hair compoſed of ſnakes, and eyes inflamed with madneſs, carrying in one hand whips and iron chains, and in the other flaming torches, yielding a diſmal light. Their robes are black, and their feet of braſs, to ſhew their purſuit, though ſlow, is ſteady and certain.

Is it poſſible to conceive, that after this ſolemn and horrid repreſentation, the Eumenides, or Furies, ſhould be quite harmleſs beings? and the very deformities aſcribed to them the ſymbols of national joy and repoſe? The Egyptians uſed theſe figures to denote the three months of autumn. The ſerpent was, with that people, the hieroglyphic of life, light, and happineſs; the torch was the public indication of a ſacrifice; and they placed two quails at the feet of the figure, to ſignify that the general ſecurity was owing to the plenty of the ſeaſon. All this is elucidated by the names of theſe viſionary

ſifionary beings, Tiſiphone(3), Alecto(4), and Megæra (5);which are all derived from circumſtances relating to the vintage.

CHAP. XXVII.

OF THE FABULOUS PERSONS PUNISHED IN TARTARUS.

THE poets, in order to people this diſmal region, have placed here the Giants or Titans, who rebelled againſt Jupiter, and who are bound in everlaſting chains. They alſo mention ſeveral other notorious criminals condemned to ſuffer here, the chief of whom follow:

Tityus was the ſon of Jupiter and Elara, daughter of the river Orchomenius in Theſſaly. His father, apprehenſive of Juno's jealouſy, it is ſaid, concealed him in the earth, where he grew to a monſtrous bulk. He reſided in Panopœa, where he became formidable for rapine and cruelty, till Apollo killed him for endeavouring to raviſh Latona; though others ſay, he was ſlain by Diana, for an attempt on her chaſtity. He was next ſent to Tartarus, and chained down on his back, his body taking up ſuch a compaſs as to cover nine acres. In this poſture a vulture continually preyed on his liver, which ſtill grew again as faſt as it was conſumed.

Phlegyas was the ſon of Mars, and king of the Lapithæ, a people of Theſſaly. Apollo having debauched his daughter Coronis, to revenge the injury he ſet fire to the temple of Delphos; for which ſacrilege that god killed him with his arrows, and thruſt him into Tartarus, where he is ſentenced to ſit under a huge rock, which hanging over his head, threatens him with perpetual deſtruction.

Ixion was the ſon of Mars and Piſidice, or, as others ſay, of Æthon and Piſione. Having married Dia, the daughter of Dioneus, he promiſed very conſiderable

(3) From Tſaphan, to incloſe or hide, and Tſeponeh, the time of putting wine into pitchers.

(4) From Leket, to gather.

(5) From Migberah, the ſinking of the dregs, or the clarifying the wine.

ſiderable preſents to her father for his conſent; but to elude the performance, he invited him to a feaſt, and murdered him. Stung with remorſe for the crime, he ran mad, ſo that Jupiter in compaſſion not only forgave him, but took him up into heaven, where he had the impiety to endeavour to corrupt Juno. Jupiter to be the better aſſured of his wickedneſs, formed a cloud in the ſhape of his wife, upon which Ixion begot the Centaurs. But boaſting of his happineſs, Jove hurled him down to Tartarus, where he lies fixed on a wheel encompaſſed with ſerpents, and which turns without ceaſing.

Siſyphus was a deſcendant of Æolus, and married Merope, one of the Pleiades, who bore him Glaucus. His reſidence was at Epyra in Peleponneſus, and he was a crafty man. The reaſons given for his puniſhment are various, though all the poets agree as to its nature, which was to roll a great ſtone to the top of a hill, from whence it conſtantly fell down again, ſo that his labour was inceſſantly renewed (6).

Tantalus, a Phrygian monarch, the ſon of Jupiter and the nymph Plota, had the impiety, in an entertainment he gave the gods, to kill his ſon Pelops, and ſerve him up as one of the diſhes. All the deities perceived the fraud but Ceres, who eat one of his ſhoulders; but in compaſſion to his fate, ſhe reſtored him to life, by boiling him in a cauldron, and gave him an ivory arm to ſupply the defect. The crime of the father did not paſs unpuniſhed. He was placed in Tartarus, where he was afflicted with eternal thirſt and hunger, having water and the moſt delicious fruits ſtill within his reach; but not being able to taſte either, becauſe they vaniſhed before his touch. Ovid IV. 445.

Salmoneus, king of Elis, (Virgil, Æn. VI. 585) had the preſumption to perſonate Jupiter, by driving a chariot over a bridge of braſs, and caſting flaming torches amongſt the ſpectators, to imitate thunder and lightning. For this he was doomed to the tortures of this infernal dungeon.

The Belides complete this fabulous catalogue. They were the daughters of Danaus, the ſon of Belus,

(6) Some make Siſyphus a Trojan ſecretary who was puniſhed for diſcovering ſecrets of ſtate. Others ſay he was a notorious robber killed by Theſeus.

lus, who was contemporary with Cecrops, king of Athens. This prince, who came from Egypt into Greece, expelled Sthenelus, king of the Argives, out of his kingdom, and by different wives had theſe fifty ſiſters. His brother Egyptus, with whom he had ſome difference, propoſed a reconciliation, by marrying his fifty ſons with their fair couſin germans. The wedding was agreed, but Danaus perfidiouſly directed each of his daughters to murder their huſbands on the marriage night. Hypermneſtra alone ſuffered Lynceus to eſcape to Lyrcea, near Argos (7). The Belides, for this unnatural crime, were condemned to draw water out of a well with ſieves, and pour it into a certain veſſel; ſo that their labour was without end or ſucceſs.

CHAP. XXVIII.

OF THE ELYSIAN FIELDS, AND LETHE.

BY way of contraſt to Tartarus, or the priſon of the wicked, let us place the Elyſian Fields, or the happy abodes of the juſt and good; of which Virgil, of all the ancient poets, has given us the moſt agreeable picture. Virgil's Æneid, VI. 635. It were endleſs to give all the variety of deſcriptions, which a ſubject of this nature affords room for. An eternal ſpring of flowers and verdure, a ſky always ſerene, and fanned by ambroſial breezes, an univerſal harmony and uninterrupted joy embalmed theſe delightful regions. But at the end of a certain period the ſouls placed here returned to the world to re-animate new bodies, before which they were obliged to drink at the river of Lethe (8), whoſe waters had the virtue to create an oblivion of all that had paſſed in the former part of their lives.

To illuſtrate all this complexed chaos of fable, let us once more have recourſe to the Egyptian mythology, where we ſhall find the whole ſecret of Tartarus, and the Elyſian Fields unravelled. There was near each of the Egyptian towns a certain ground appointed

(7) He aftetwards dethroned Danaus.
(8) Απο της Λεθης, or oblivion.

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appointed for a common burial-place. That at Memphis, as deſcribed by Diodorus, lay on the other ſide of the lake Acheruſia (9), to the ſhore of which the deceaſed perſon was brought and ſet before a tribunal of judges appointed to examine into his conduct. If he had not paid his debts, his body was delivered to his creditors, till his relations releaſed it, by collecting the ſums due. If he had not faithfully obſerved the laws, his body was left unburied, or probably thrown into a kind of common ſhore called Tartarus (1). The ſame hiſtorian informs us, that near Memphis, there was a leaking veſſel into which they inceſſantly poured Nile water, which circumſtance gives ground to imagine, that the place where unburied bodies were caſt out, was ſurrounded with emblems expreſſive of torture or remorſe, ſuch as a man tied on a wheel always in motion; another whoſe heart was the prey of a vulture, and a third rolling a ſtone up a hill with fruitleſs toil. Hence the fables of Ixion, Prometheus, and Siſyphus.

When no accuſer appeared againſt the deceaſed, or the accuſer was convicted of falſehood, they ceaſed to lament him, and his panegyric was made; after which he was delivered to a certain ſevere ferryman, who by order of the judges, and never without it, received the body into his boat (2) and tranſported it acroſs the lake, to a plain embelliſhed with groves, brooks, and other rural ornaments. This place was called Elizout (3), or the habitation of joy. At the entrance of it, was placed the figure of a dog, with three pair of jaws, which they called Cerberus (4); and

(9) From Acharei, after, and iſh, a man, comes Achariis, or the laſt ſtate of man; or Acheron, that is the ultimate condition.

(1) From the Chaldaic Tarah, admonition, doubled, comes Tartarah, or Tartarus, that is an extraordinary warning.

(2) Sometimes the judges denied even their kings funeral rites, on account of their miſ-government.

(3) From Elizout, full ſatisfaction, or a place of repoſe and joy.

(4) They placed this image on account of that animals known fidelity to man. The three heads denoted the three funeral cries over the corpſe, which is the meaning of the name. From Ceri or Cri, an exclamation, and Ber, the grave or vault, comes Cerber, or Cerberus, the cries of the grave.

and the ceremony of interment was ended by thrice (5) ſprinkling ſand over the aperture of the vault, and thrice bidding the deceaſed adieu. All theſe wiſe ſymbols addreſſed as ſo many inſtructions to the people, became the ſources of endleſs fiction, when tranſplanted to Greece and Rome. The Egyptians regarded death as a deliverance (6). The boat of tranſportation they called Beris (7), or tranquillity; and the waterman who was impartial in the juſt execution of his office, they ſtiled Charon, which ſignifies inflexibility or wrath.

CHAP. XXIX.

OF APOLLO.

THIS deity makes one of the moſt conſpicuous figures in the heathen theology, indeed not unjuſtly, from the glorious attributes aſcribed to him of being the *god of light*, *medicine*, *verſe*, and *prophecy*. Tully mentions four of this name, the moſt ancient of whom was the ſon of Vulcan, and tutelary god of the Athenians; the ſecond a ſon of Corybas, and born in Crete; the third an Arcadian, called Nomion, from his being a great legiſlator; and the laſt, to whom the greateſt honour is aſcribed, the ſon of Jupiter and Latona (8), whoſe beauty having gained the affection of the king of the gods, Juno on diſcovering her pregnancy, drove her out of heaven, and commanded the ſerpent Python to deſtroy her, from whoſe purſuit Latona fled to the iſle of Delos in the ſhape of a quail (9), where ſhe was delivered of twins, called Diana and Apollo; the latter of whom, ſoon after his birth, deſtroyed the monſter Python with

(5) *Injecto-ter pulvere.* Horace, book I. ode 28.

(6) They called it Peloutah, alleviation or deliverance. Horace has the ſame thought.

Levare Junctum pauperem Laboribus. Carm. l. 2. Od. 18.

(7) Beri, quiet, ſerenity; whence Diodorus Siculus calls Charon's bark Baris.

(8) The daughter of Cæus the Titan, and Phœbe.

(9) Whence the iſle was called Ortygia, though ſome ſay that Neptun raiſed it out of the ſea to give her refuge.

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with his arrows (1), though ſome defer the time of this victory till he came to riper years. But Latona's troubles did not end here, for flying into Lycia with her children, ſhe was denied the water of the fountain Mela, by the ſhepherd Niocles and his clowns, upon which ſhe turned them into frogs. After ſettling her ſon Apollo in Lycia, ſhe returned to Delos, and Diana went to reſide in Crete.

The adventures of Apollo are pretty numerous. The moſt remarkable are his quarrels with Jupiter, on account of the death of his ſon Eſculapius, killed by that deity on the complaint of Pluto, that he decreaſed the number of the dead by the cures he performed. Apollo, to revenge this injury, killed the Cyclops, who forged Jove's thunderbolts, for which he was baniſhed heaven, and endured great ſufferings on earth, being forced to hire himſelf as a ſhepherd to (2) Admetus, king of Theſſaly, during his exerciſing which office, he is ſaid to have invented the lyre or lute, to ſooth his trouble. In this retirement an odd incident happened to him; Mercury was born in the morning, by noon he had learned muſic, and compoſed the teſtudo; and in the evening coming to Apollo, he ſo amuſed him with this new inſtrument, that he found an opportunity to ſteal his cattle. Apollo diſcovering the theft, and inſiſting on reſtitution, the ſly deity ſtole his bow and arrows; ſo that he was forced to change his revenge into laughter (3).

From Theſſaly, Apollo removed to Sparta, and ſettled near the river Eurotas, where he fell in love with a fair boy called Hyacinthus, with whom being at play, Zephyrus, through envy, blew Apollo's quoit at his head, and killed him on the ſpot. To preſerve his memory, the god from his blood raiſed the flower which bears his name (4). Though according

(1) Some aſſert that Diana aſſiſted him in his fight

(2) Some give this hiſtory another turn, and tell us that Apollo being king of the Arcadians, and depoſed for his tyranny, fled to Admetus, who gave him the command of the country lying near the river Amphryſas, inhabited by ſhepherds.

(3) *Te boves olim, niſi reddidiſſes*
Per dolum amotas, puerum minaci
Voce dum terret, Viduus Pharetra.
Riſit Apollo. Horat. Lib. I. Ode X. l. 10.

(4) The Hyacinth or violet.

cording to others he only tinged it with the violet (which was white before, into a purple.

Cyparissus, a beautiful boy, a favourite of Apollo, being excessively grieved for the death of a fawn or deer he loved, was changed by him into a cypress tree, which is since sacred to funeral rites.

Apollo next visited Laomedon, king of Troy, where finding Neptune in the same condition with himself, and exiled from heaven, they agreed with that king to furnish bricks to build the wall of his capital; he also assisted Alcathous in building a labyrinth, in which was a stone whereon he used to deposit his lyre, and which emitted an harmonious sound on the slightest stroke.

Though Apollo was distinguished for his excellency in music, yet he was extremely jealous of rivalship on this head. The Muses were under his immediate protection, and the grashopper was consecrated to him by the Athenians on account of its harmony (5). We find Midas, king of Phrygia, being constituted judge between him and Pan, who pretended to vie with him in harmony, and giving judgment for the latter, was rewarded with a pair of ass's ears, to point out his bad taste (6). Ovid has described this story in an agreeable manner. Linus, who excelled all mortals in music, presuming to sing with Apollo, was punished with death; nor did Marsyas the satyr escape much better, for having found a flute or pipe which Minerva threw away (7), he had the vanity to dispute the prize with Apollo, who being decreed victor, hung up his antagonist on the next pine tree, and flayed him alive; but afterwards changed him into a river, which falls into the Meander.

This deity was so skilled in the bow, that his arrows were always fatal. Python and the Cyclops experienced their force. When the giant Tityus endeavoured to ravish Diana, he transfixed and threw him into hell, where the vultures preyed on his liver.

Niobe,

(5) The Grecian poets celebrate the grashopper as a very musical insect, that sings amongst the highest branches of the trees; so that it must have been a very different creature from the grashopper known to us. See the notes in Cook's Hesiod.

(6) Ovid, Book XI. Fab. III. line 90.

(7) Because as she blew it, seeing herself in a fountain, she found it deformed her face.

Niobe, the daughter of Tantalus, and wife of Amphion, being happy in ſeven ſons and as many daughters, was ſo fooliſh as to prefer herſelf to Latona. This ſo enraged Apollo and Diana, that the former ſlew her ſons with his darts, and the latter killed her daughters in the embraces of their mother, whom Jupiter, in compaſſion to her inceſſant grief, turned into a ſtone, which ſtill emits moiſture inſtead of tears (8).

The true meaning of the fable of Niobe is this, it ſignified the annual inundation of Egypt. The affront ſhe offered to Latona was a ſymbol, to denote the neceſſity ſhe laid that people under of retreating to the higher grounds. The fourteen children of Niobe are the fourteen cubits, that marked the increaſe of the Nile (9). Apollo and Diana killing them with their arrows, repreſents labour and induſtry, with the aſſiſtance of the ſun's warm influence, overcoming theſe difficulties, after the retreat of the flood. Niobe's being turned to a ſtone, was owing to an equivocation. The continuance of Niobe was the preſervation of Egypt. But the word Selau, which ſignified ſafety, by a ſmall alteration (Selaw) expreſſed a ſtone. Thus Niobe became a real perſon metamorphoſed to a rock.

Apollo reſembled his father Jupiter, in his great propenſity to love. He ſpent ſome time with Venus in the iſle of Rhodes, and during their interview it is ſaid the ſky rained gold, and the earth was covered with lillies and roſes. His moſt celebrated amour was with Daphne (the daughter of the river Peneus) a virgin of Theſſaly, who was herſelf prepoſſeſſed in favour of Leucippus, a youth of her own age. Apollo, to be revenged upon his rival, put it into his head to diſguiſe himſelf amongſt the virgins who went bathing, who diſcovering the deceit, ſtabbed him, After this the god purſued Daphne, who flying to preſerve her chaſtity, was, on her intreaties to the gods, changed into a laurel (1), whoſe leaves Apollo immediately conſecrated to bind his temples, and made that tree the reward of poetry.

The

(8) Ovid, Book VI. l. 310.

(9) The ſtatue of Nile in the Thuilleries at Paris, has fourteen children placed by it, to denote theſe cubits.

(1) Ovid, Book I. l. 556.

———*graſping at empty praiſe*
He ſnatch'd at Love, and fill'd his arms with bays. Waller

The nymph Bolina, rather than yield to his ſuit, threw herſelf into the ſea, for which he rendered her immortal: nor was he much more ſucceſsful in his courtſhip of the nymph Caſtalia, who vaniſhed from him in the form of a fountain, which was afterwards ſacred to the muſes (2). He debauched Leucothoe, daughter of Orchanus, king of Babylon, in the ſhape of her mother Eurynome. Clytia, her ſiſter, jealous of her happineſs, diſcovered the amour to their father, who ordered Leucothoe to be buried alive. Her lover, in pity to her fate, poured nectar on her grave, which turned the body into a tree which weeps the gum called frankincenſe. He then abandoned Clytia, who pined away, continually looking on the ſun, till ſhe became the Heliotrope or ſunflower (3).

Of the children of Apollo we ſhall ſpeak more at large in the following ſection.

Apollo had a great variety of names, either taken from his principal attributes, or the chief places where he was worſhipped. He was called the Healer, from his enlivening warmth and cheering influence, and Pæan (4), from the peſtilential heats; to ſignify the former, the ancients placed the graces in his right hand, and for the latter a bow and arrows in his left; Nominus, or the ſhepherd, from his fertilizing the earth, and thence ſuſtaining the animal creation; Delius (5), from his rendering all things manifeſt; Pythias, from his victory over Python; Lycius, Phœbus, and Phaneta, from his purity and ſplendor.

The principal places where he was worſhipped were Chryſus, Tenedos, Smintha, Cylla, Cyrrha, Patrœa, Claros, Cynthius, Abæa, a city in Lycia, at Miletus, and amongſt the Mæonians, from all which places he was denominated. He had an oracle and temple at Tegyra, near which were two remarkable fountains, called the Palm and the Olive, on account of the ſweetneſs and tranſparency of the water. He had an oracle at Delos, for ſix months in the ſummer ſeaſon, which for the reſt of the year was removed to Patara in Lycia, and theſe removals were made with

(2) Thence called Caſtalian ſiſters.
(3) Ovid, Book IV. l. 205.
(4) Απο τϑ παιειν τας ανιας.
(5) Απο τϑ δηλα πάντα ποιεῖν.

with great ſolemnity. But his moſt celebrated temple was at Delphos, the original of which was thus: Apollo being inſtructed in the art of divination by Pan, the ſon of Jupiter, and the nymph Thymbris, went to this oracle, where at that time Themis gave her anſwers; but the ſerpent Python hindering him from approaching the oracle he ſlew him, and ſo took poſſeſſion of it. His temple here, in proceſs of time, became ſo frequented, that it was called the oracle of the earth, and all the nations and princes of the world vied with each other in their munificence to it. Crœſus, king of Lydia, gave at one time a thouſand talents of gold to make an altar there, beſides preſents of immenſe value at other times. Phalaris, the tyrant of Agrigentum, preſented it a brazen bull, a maſter-piece of art. The reſponſes here were delivered by a virgin prieſteſs (6) called Pythia, or Phœbus, placed on a tripos (7) or ſtool with three feet, called alſo Cortina, from the ſkin of the Python with which it was covered. It is uncertain after what manner theſe oracles were delivered, though Cicero ſuppoſes the Pythoneſs was inſpired, or rather intoxicated by certain vapours which aſcended from the cave. In Italy, Apollo had a celebrated ſhrine at mount Soracte, where his prieſts were ſo remarkable for ſanctity, that they could walk on burning coals unhurt. The Romans erected to him many temples. After the battle of Actium, which decided the fate of the world, and ſecured the empire to Auguſtus, this prince not only built him a chapel on that promontory, and renewed the ſolemn games to him, but ſoon after raiſed a moſt magnificent temple to him on mount Palatine, in Rome, the whole of Parian marble. The gates were of ivory exquiſitely carved, and over the frontiſpiece were the ſolar chariot and horſes of maſſy gold. The portico contained a noble library of the Greek and Latin authors. Within, the place was decorated with noble paintings, and a ſtatue of the god by the famous Scopas, attended by a gigantic figure

(6) Some ſay the Pythoneſs being once debauched, the oracles were afterwards delivered by an old woman in the dreſs of a young maid.

(7) Authors vary as to the tripos, ſome making it a veſſel in which the prieſts bathed.

figure in braſs fifty feet high. In the area were four brazen cows, repreſenting the daughtersof Prætus, king of the Argives, who were changed into that form for preſuming to rival Juno in beauty. Theſe ſtatues were wrought by Myron.

The uſual ſacrifices to Apollo were lambs, bulls, and oxen. The animals ſacred to him were the wolf, from his acuteneſs of ſight: the cow, from her augury, or foretelling the weather; the ſwan from its divining its own death; the hawk, from its boldneſs in flight, and the cock, from its foretelling his riſe. The graſhopper was alſo reckoned agreeable to him on account of its muſic. Of trees, the laurel, palm, olive, and juniper, were moſt in eſteem with him. All young men, when their beards grew, conſecrated their locks in his temple, as the virgins did theirs in the temple of Diana.

The four great attributes of Apollo were *divination*, *healing*, *muſic*, and *archery*; all which manifeſtly refer to the ſun. Light diſpelling darkneſs is a ſtrong emblem of truth diſſipating ignorance; what conduces more to life and health than the ſolar warmth, or can there be a juſter ſymbol of the planetary harmony than Apollo's (7) lyre? As his darts are ſaid to have deſtroyed the monſter Python, ſo his rays dry up the noxious moiſture, which is pernicious to vegetation and fruitfulneſs.

The Perſians, who had a high veneration for this planet, adored it, and the light proceeding from it, by the names of Mithra and Oroſmanes; the Egyptians by thoſe of Oſiris and Orus; and from their antiquities, let us now ſeek ſome illuſtration of the birth and adventures of Apollo.

The Iſis which pointed out the *neomenia*, or monthly feſtival, before their annual inundation, was the ſymbolical figure of a creature with the upper part of a woman, and the hinder of a lizard, placed in a reclining poſture. This they called Leto (8), and uſed it to ſignify to the people the neceſſity of laying in the proviſions of olives, parched corn, and ſuch other kinds of dry food, for their ſubſiſtence, during the flood. Now when the waters of the Nile decreaſed

(7) The ſeven ſtrings of which are ſaid to repreſent the ſeven planets.

(8) From Leto, or Letoah, a lizard.

decreaſed time enough to allow them a month, before the entrance of the ſun into Sagittarius, the Egyptian farmer was ſure of leiſure enough to ſurvey and ſow his ground, and of remaining in abſolute ſecurity till harveſt. This conqueſt of the Nile was repreſented by an Orus, or image, armed with arrows, and ſubduing the monſter Python. This they called Ores (9), or Apollo (1). The figure of Iſis above-mentioned they alſo ſtiled Deione, or Diana (2), and they put in her hand the quail, a bird which with them was the emblem of ſecurity (3).

Theſe emblems, carried by the Phœnicians into Greece, gave riſe to all the fable of Latona perſecuted by the Python, and flying to Delos in the form of a quail, where ſhe bore Orus and Dione, or Apollo and Diana. Thus (as on former occaſions) the hieroglyphics, only deſigned to point out the regular feſtivals, and to inſtruct the people in what they were to do, became in the end the objects of a ſenſeleſs and groſs idolatry.

When Tyre was beſieged by Alexander, the citizens bound the ſtatute of Apollo with chains of gold; but when that conqueror took the place, he releaſed the deity, and thence obtained the name of Philalexandrus, or the friend of Alexander. At Rhodes, where he was worſhipped in a peculiar manner there was a coloſſal image of him at the mouth of the harbour ſeventy cubits high (4).

Phœbus (5) was very differently repreſented in different countries and times, according to the character he aſſumed. To depict the ſolar light, the Perſians uſed a figure with the head of a lion covered with a Tiara, in the Perſian garb, and holding a mad bull by the horns, a ſymbol plainly of

(9) From Hores, a deſtroyer or waſter.

(1) Apollo ſignifies the ſame.

(2) From Dei, ſufficiency, comes Deione, abundance.

(3) Selave in the Phœnician ſignifies ſecurity, as alſo a quail; hence they uſed the quail to ſignify the thing. The Latin words Salus and Salvo are derived from hence.

(4) We ſhall ſpeak of this hereafter.

(5) From Pheob, the ſource, and *ob*, the overflowing, or the *ſource of the inundation*, the Egyptians expreſſing the annual exceſs of the Nile by a ſun, with a river proceeding from its mouth.

of Egyptian original. The latter people expreſſed him ſometimes by a circle with its rays; at other times by a ſceptre with an eye over it; but their great emblem of the ſolar light, as diſtinguiſhed from the orb itſelf, was the golden ſeraph, or fiery flying ſerpent (6). The Hieropolitans ſhewed him with a pointed beard, thereby expreſſing the ſtrong emiſſion of his rays downward; over his head was a baſket of gold, repreſenting the etherial light: he had a breaſt-plate on, and in his right hand held a ſpear, on the ſummit of which ſtood the image of victory (ſo that Mars is but one of his attributes); this beſpoke him irreſiſtible and ruling all things: in his left hand was a flower, intimating the vegetable creation nouriſhed, matured, and continued by his beams: around his ſhoulders he wore a veſt, depicted with gorgons and ſnakes; this takes in Minerva, and by it is expreſſed the virtue and vigour of the ſolar warmth, enlivening the apprehenſion and promoting wiſdom; whence alſo he is with great propriety the preſident of the muſes: cloſe by were the expanded wings of the eagle, repreſenting the æther, ſtretched out from him as from its proper center: at his feet were three female figures encircled by a ſeraph, that in the midſt being the emblem of the earth riſing in beauty from the midſt of *nature* and *confuſion* (the other two) by the emanation of his *light*, ſignified by the ſeraph or dragon.

Under the character of the ſun, Apollo was depicted in a chariot drawn by four horſes, whoſe names the poets have taken care to give us as well as thoſe of Pluto. The poets feigned each night that he went to reſt with Thetis in the ocean, and that the next morning the Hours got ready his horſes for him to renew his courſe, (ſee Cambray's Telemaque for a picture) and unbarred the gates of day. It is no wonder they have been lavish on a ſubject, which affords ſuch extenſive room for the imagination to diſplay itſelf, as the beauties of the ſun-riſing. When repreſented as Liber Pater (7), he bore a ſhield to ſhew his protection of mankind

(6) Vide Macrob. Saturn. l. 1, c. 17.

(7) Virgil gives him this name in his firſt Georgic.

——*Vos, O clariſſima mundi*
Lumina, labentem cælo qui ducitis annum,
Liber & alma Ceres.

mankind. At other times he was drawn as a beardleſs youth, his locks diſhevelled, and crowned with laurel, holding a bow in his right hand with his arrows, and the lyre in his left. The palace of the ſun has been admirably deſcribed by Ovid, as well as his car, in the ſecond book of his Metamorphoſis.

CHAP. XXX.

OF THE SONS OR OFFSPRING OF APOLLO, ÆSCULAPIUS, PHAETON, ORPHEUS, IDMON, ARISTÆUS, &c.

AS Apollo was a very gallant deity, ſo he had a very numerous iſſue, of which it is neceſſary to give ſome account, as they make a conſiderable figure in poetical hiſtory. The firſt and moſt noted of his ſons was Æſculapius, whom he had by the nymph Coronis. Some ſay that Apollo ſhot his mother when big with child of him, on account of her infidelity; but repenting the fact, ſaved the infant, and gave him to Chiron to be inſtructed (8) in phyſic. Others report, that as king Phlegyas, her father, was carrying her with him into Peloponneſus, her pains ſurpriſed her on the confines of Epidauria, where, to conceal her ſhame, ſhe expoſed the infant on a mountain. However this be, under the care of this new maſter he made ſuch a progreſs in the medical art, as gained him a high reputation; ſo that he was even reported to have raiſed the dead. His firſt cures were wrought upon Aſcles, king of Epidaurus, and Aunes, king of Daunia, which laſt was troubled with ſore eyes. In ſhort, his ſucceſs was ſo great, that Pluto, who ſaw the number of his ghoſts daily decreaſe, complained to Jupiter, who killed him with his thunderbolts.

Cicero reckons up three of his name. The firſt the ſon of Apollo, worſhipped in Arcadia, who invented the

(8) Ovid, who relates the ſtory of Coronis in his fanciful way, tells us that Corvus, or the raven, who diſcovered her amour, had, by Apollo, his feathers changed from *black* to *white*.

the probe and bandages for wounds: the ſecond, the brother of Mercury, killed by lightning; and the third, the ſon of Arſippus and Arſione, who firſt taught the art of tooth-drawing and purging. Others make Æſculapius an Egyptian, king of Memphis, antecedent by a thouſand years to the Æſculapius of the Greeks. The Romans numbered him amongſt the Dii Adſcititii, of ſuch as were raiſed to heaven by their merit, as Hercules, Caſtor, and Pollux, &c.

The Greeks received their knowledge of Æſculapius from the Phœnicians and Egyptians. His chief temples were at Pergamus, Smyrna, at Trica, a city of Ionia, and the iſle of Coos; in all which, votive tablets were hung up (9), ſhewing the diſeaſes cured by his aſſiſtance; but his moſt famous ſhrine was at Epidaurus, where every five years in the ſpring, ſolemn games were inſtituted to him nine days after the Iſthmian games at Corinth.

The Romans grew acquainted with him by an accident; a plague happened in Italy, the oracle was conſulted, and the reply was, that they ſhould fetch the god Æſculapius from Epidaurus. An embaſſy was appointed of ten ſenators, at the head of whom was Q. Ogulnius. Theſe deputies, on their arrival, viſiting the temple of the god, a huge ſerpent came from under the altar, and croſſing the city, went directly to their ſhip, and lay down in the cabin of Ogulnius; upon which they ſet ſail immediately, and arriving in the Tiber, the ſerpent quitted the ſhip, and retired to a little iſland oppoſite the city, where a temple was erected to the god, and the peſtilence ceaſed.

The animals ſacrificed to Æſculapius were the goat; ſome ſay, on account of her nurſing him; others, becauſe this creature is unhealthy, as labouring under a perpetual fever. The dog and the cock were ſacred to him, on account of their fidelity and vigilance. The raven was alſo devoted to him for its forecaſt, and being ſkilled in divination. Authors are not agreed as to his being the inventor of phyſic, ſome affirming that he only perfected that part which relates to the regimen of the ſick.

Let

(9) From theſe tablets or votive inſcriptions, Hippocrates is ſaid to have collected his aphoriſms.

Let us now ſeek for the origin of this fable. The public ſign or ſymbol expoſed by the Egyptians in their aſſemblies, to warn the people to mark the depth of the inundation, in order to regulate their ploughing accordingly, was the figure of a man with a dog's head carrying a pole with ſerpents twiſted round it, to which they gave the names of Anubis (1), Thaaut (2), and Æſculapius (3). In proceſs of time they made uſe of this repreſentation for a real king, who, by the ſtudy of phyſic, ſought the preſervation of his ſubjects. Thus the dog and the ſerpents became the characteriſtics of Æſculapius amongſt the Romans and Greeks, who were entirely ſtrangers to the original meaning of theſe hieroglyphics.

Æſculapius had, by his wife Epione, two ſons, Machaon and Podalirius, both ſkilled in ſurgery, and who are mentioned by Homer as preſent at the ſiege of Troy, and were very ſerviceable to the Greeks. He had alſo two daughters, Hygiœa and Jaſo.

This deity is repreſented in different attitudes. At Epidaurus his ſtatue was of gold and ivory (4), ſeated on a throne of the ſame materials, his head crowned with rays, and a long beard, having a knotty ſtick in one hand, the other entwined with a ſerpent, and a dog lying at his feet. The Phliaſians depicted him as beardleſs; and the Romans crowned him with laurels, to denote his deſcent from Apollo. The knots in his ſtaff ſignify the difficulties that occur in the ſtudy of medicine.

Phaeton was the ſon of Apollo and the nymph Clymene. Having a diſpute with Epaphus, the ſon of Jupiter and Io, the latter upbraided him, that he was not really the ſon of his father, and that his mother only made uſe of that pretence to cover her infamy. The youth, fired at this reproach, by his mother's advice carried his complaint to his father Phœbus, who received him with great tenderneſs, and, to allay his diſquietude, ſwore by Styx to grant him whatever he requeſted, as a mark of his

(1) From Hannobeach, which in Phœnician ſignifies the barker, or warner, Anubis.

(2) The word Tayant, ſignifies the dog.

(3) From Aiſh, man, and Caleph, dog, comes Æſcaleph, the mandog, or Æſculapius.

(4) This image was the work of Thraſymedes, the ſon of Arignotus, a native of Paros.

his acknowledging him for his ſon. Phaeton boldly aſked the direction of the ſolar chariot for one day. The father, at once grieved and ſurpriſed at the demand, uſed all arguments in vain to diſſuade him from the attempt; but being by his oath reduced to ſubmit to his obſtinacy, he gave him the reins, with the beſt directions he could how to uſe them. The ambition of our young adventurer was too fatal to himſelf. He loſt his judgment and way together; and Jupiter, to prevent his ſetting the world on fire, was obliged with his thunderbolts to hurl him from his ſeat into the river Eridanus or the Po. His ſiſters Phaethuſa, Lampetia, and Phœbe, lamented his loſs ſo inceſſantly upon the banks, that the gods changed them into black poplar trees, whoſe juice produces the electrum or amber. Cycnus, king of Liguria, no leſs grieved for his loſs, was changed into a ſwan, a bird which became after ſacred to Apollo. This ſtory makes a very conſiderable figure in Ovid (5), who has out-done himſelf on this ſubject.

A late author offers an ingenious conjecture, with regard to this fable (6). Linen-cloth was the great manufacture of Egypt, and the bleaching of it conſequently of great importance. The image expoſed for directing this, was a youth with rays round his head, and a whip in his hand, ſeated on an orb, to which they gave the name of Phaeton (7), and Ben Climmah (8). Probably the months of May, June, and July, were the three ſiſters of Phaeton, becauſe during theſe months they waſhed their linen white; of which Cygnus, or the ſwan, the friend of Phaeton, is a further ſymbol. Now as the word Albanoth, applied to theſe months (9), ſignifies alſo poplar trees, it gave riſe to this metamorphoſis.

Orpheus

(5) Ovid Metamorph. lib. II. in principio.

(6) La Pluche hiſt. de Cieux.

(7) From Pha the month, and Eton linen, is made Phaeton; that is, the indiction of the linen works.

(8) Ben-Climmah, the ſon of hot weather. Hence the ſtory of Phaeton's burning the world.

(9) Albanoth, or Lebanoth, ſignifies the whitening fields or yards for bleaching.

Orpheus was the ſon of Phœbus, by the muſe Calliope (1). He was born in Thrace, and reſided near mount Rhodope, where he married Eurydice, a princeſs of that country. Ariſteus, a neighbouring prince, who fell in love with her, attempted to ſurpriſe her, and in her flight, to eſcape his violence, ſhe was killed by the bite of a ſerpent. Her diſconſolate huſband was ſo affected at his loſs, that he deſcended by the way of Tænarus to hell, in order to recover her. As muſic and poetry were to him hereditary talents, he exerted them in ſo powerful a manner, that Pluto and Proſerpine were ſo far touched, as to reſtore him his beloved conſort on *one* condition, that he ſhould not look back on her, till they came to the light of the world. His impatient fondneſs made him break this article, and he loſt her for ever. Grieved at her loſs, he retired to the woods and foreſts, which it is ſaid were ſenſible of his harmony (2). But the Mænades or Bacchæ, either incenſed at his vowing a widowed life, or, as others ſay, inſtigated by Bacchus, whoſe worſhip he neglected (3), tore him in pieces, and ſcattered his limbs about the fields, which were collected and buried by the Muſes. His head and harp, which were caſt into the Hebrus, were carried to Leſbos, and the former interred there. His harp was tranſported to the ſkies, where it forms one of the conſtellations. He himſelf was changed into a ſwan, and left a ſon called Methon, who foundd in Thrace a city of his own name. Ovid has given us this whole ſtory (4); but contrary to his uſual method, has broke the thread of it, by interſperſing it in different parts of his work.

It is certain that Orpheus may be placed as the earlieſt poet of Greece, where he firſt introduced *aſtroonmy*, *divinity*, *muſic*, and *poetry*, all which he had learned in Egypt. He wrote many volumes in natural philoſophy and antiquities (5), of which only a few impfer-

(1) Some make him the ſon of Oeagrus and Calliope.

(2) Ovid Metam. lib. XI. in principio.

(3) Others ſay by Venus, on account of his deſpiſing her rites, and that the nymphs, excited by her, tore him in pieces in ſtruggling who ſhould have him.

(4) In his Xth and XIth books.

(5) He wrote a book of hymns, and treatiſes on the generation of the elements; on the giants war; on the rape of Proſerpine; no the labours of Hercules; of ſtones; on the rites and myſteries of the Egyptians.

imperfect fragments have escaped the rage of time. In his book of stones, he says of himself, *He could understand the flight and language of birds, stop the course of rivers, overcome the poison of serpents, and even penetrate the thoughts of the heart* (6).

Let us seek the origin of this fable once more in Egypt, the mother-country of fiction. In July, when the sun entered Leo, the Nile overflowed all the plains. To denote the public joy at seeing the inundation rise to its due height, they exhibited a youth playing on the lyre or sistrum, and sitting by a tame lion. When the waters did not increase as they should, this Horus was represented stretched on the back of a lion as dead. This symbol they called Oreph or Orpheus (7), to signify that agriculture was then quite unseasonable and dormant. The songs they amused themselves with at this dull season, for want of exercise, were called the hymns of Orpheus; and as husbandry revived immediately after, it gave rise to the fable of Orpheus returning from hell. The Isis placed near this Horus, they called Eurydice (8), and as the Greeks took all these figures in the literal, and not in the emblematical sense, they made Eurydice the wife of Orpheus.

Idmon was the son of Apollo by Asteria, and attended the Argonauts in their expedition to Colchis, being famed for his skill in augury; but wandering from his companions, as they occasionally landed, he was killed by a wild boar.

Another of the children of Apollo was Linus, whom he had by the nymph Terpsichore. He was born at Thebes, and eminent for learning, if it be true that Thamyris, Orpheus, and Hercules, were all his scholars. Some say he was slain by the latter for ridiculing him; but if Orpheus (as others affirm) lived a hundred years before Hercules, it is rather probable that Linus was the disciple of Orpheus. However this be, Linus wrote on the origin of the world, the course of the sun and moon, and the production of animals.

After

(6) This probably gave rise to the fable of his making rocks and forests move to his lyre.

(7) From Oreph, occiput, or the back part of the head.

(8) From Eri, a lion, and Daca, tamed, is formed Eridaca, Eurydice, or the lion tamed, i. e. the violence or rage of the inundation overcome.

After all, Linus was only a ſymbol of the Egyptians, which the Greeks, according to cuſtom, perſonated. At the end of autumn or harveſt, the Egyptians fell to their night-work, of making linen-cloth (9), and the figure then expoſed was called Linus (1), and denoted the ſitting up or watching during the night.

Ariſtæus was the ſon of Apollo, by Cyrene, a virgin nymph, who uſed to accompany him in hunting, and whom he firſt fell in love with on ſeeing her encounter a lion. He was born in Libya. He received his education from the nymphs, who taught him to extract oil from olives, and to make honey, cheeſe, and butter; all which arts he communicated to mankind. On this account he was regarded as a rural deity. From Africa he paſſed into Sardinia and Sicily, from whence he travelled into Thrace, where Bacchus initiated him in his myſteries. We have already mentioned how his paſſion occaſioned the death of Eurydice, to revenge which the wood-nymphs deſtroyed his bee-hives. Concerned at this loſs, he adviſed with his mother, and was told by the oracle to ſacrifice bulls to appeaſe her ſhade; which counſel following, the bees which iſſued from the carcaſſes fully ſupplied the damages he had ſuſtained (2). He died near mount Hæmus, and was deified on account of the ſervices he had done to mankind by his uſeful inventions. He was alſo honoured in the iſle of Coos, for his calling the Etſian winds to relieve them in an exceſſive time of heat. Herodotus ſays, that he appeared at Cyzicum after his death, and three hundred and forty years after, was ſeen in Italy, at Metapontum, where he enjoined the inhabitants to erect a ſtatue to him near that of Apollo; which, on conſulting the oracle, they performed.

Circe was the daughter of Phœbus, by Perſis, the child of Oceanus, and a celebrated ſorcereſs. Her firſt huſband was a king of the Sarmatæ, whom ſhe poiſon-

(9) This was their chief manufacture.

(1) Linus, from Lyn, to watch, whence our word linen, that is, the work, for the time of doing it.

(2) Virgil has introduced this ſtory with great elegance and propriety, in his IVth Georgic, l. 314.

ſoned, for which ſhe was expelled the kingdom, and fled to a promontory on the coaſt of Tuſcany, which afterwards took her name. Here ſhe fell in love with Glaucus, one of the ſea deities, who preferring Scylla to her, ſhe changed her into a ſea monſter. Picus, king of the Latins, her next favourite, for rejecting her addreſſes, was metamorphoſed into a woodpecker.

The moſt remarkable of Circe's adventures, was with Ulyſſes. This prince returning from Troy, was caſt away on her coaſt, and his men, by a drink ſhe gave them, were transformed to ſwine, and other beaſts. Ulyſſes was preſerved by Mercury, who gave him the herb moly, to ſecure him from her enchantments, and inſtructed him, when ſhe attempted to touch him with her wand, to draw his ſword, and make her ſwear by Styx, ſhe would uſe him as a friend, otherwiſe he would kill her. By this means, he procured the liberty of his companions, and continued a year with Circe, who bore him two children, viz. Agrius and Latinus. Circe had a ſepulchre in one of the iſles, called Pharmacuſæ, near Salamis.

Circe was no other than the Egyptian Iſis, whoſe Horns, or attending image, every month aſſuming ſome different form, as a human body, with the head of a lion, dog, ſerpent, or tortoiſe, gave riſe to the fable of her changing men by her inchantments into theſe animals. Hence the Egyptians gave her the name of Circe, which ſignifies the Ænigma.

Apollo had many other children. Æthuſa, the daughter of Neptune, bore him Elutherus. By Evadne he had Janus; by Atria, Miletus, Oaxus, and Arabus, who gave his name to Arabia; by Melia, he had Iſmenius and Tænarus; by Aglaia, Theſtor; by Manto, Mopſus; by Anathrippe, Chius; by Achalide, he had Delphus, and many others too tedious to enumerate.

CHAP.

CHAP. XXXI.

OF THE MUSES, AND PEGASUS, THE GRACES, AND THE SYRENS.

THESE celebrated goddeſſes, the Muſes, were the daughters of Jupiter and Mnemoſyne, though ſome think them born of Cœlus. Their number at firſt was only three or four (3), but Homer and Heſiod have fixed it at nine (4), which it has never ſince exceeded. They were born on mount Pierus, and educated by the nymph Eupheme.

They had many appellations common to them all, as Pierides, from the place of their birth; Heliconides, from mount Helicon, in Bœotia; Parnaſſides, from the hill of Parnaſſus, in Phocis; Citherides, from mount Citheron, a place they much frequented; Aonides, from Aonia; Hippocranides, Agannipides, and Caſtalides, from different fountains conſecrated to them, or to which they were ſuppoſed to reſort.

In general they were the tutelar goddeſſes of all ſacred feſtivals and banquets, and the patroneſſes of all polite and uſeful arts. They ſupported virtue in diſtreſs, and preſerved worthy actions from oblivion. Homer calls them miſtreſſes and correctreſſes of manners (5). With regard to the ſciences, theſe ſiſters had each their particular province or department, though poetry ſeemed more immediately under their united protection.

Calliope (ſo called from the ſweetneſs of her voice) preſided over rhetoric, and was reckoned the firſt of the nine ſiſters.

Clio,

(3) *Mneme*, *Aede*, *Melete*, that is, Memory, Singing, and Meditation, to which ſome add Thelexiope.

(4) Some aſſign as a reaſon for this, that when the citizens of Sicyon directed three ſkilful ſtatuaries, to make each three ſtatues of the three muſes, they were all ſo well executed, that they did not know which to chooſe, but erected all the nine, and that Heſiod only gave them names.

(5) Hence the old bards and poets were in ſuch high eſteem, that when Agamemnon went to the ſiege of Troy, he left one with Clytemneſtra, to keep her faithful, and Egiſthus could not corrupt her, till he had deſtroyed this counſellor.

Clio, the ſecond (6), was the Muſe of hiſtory, and takes her name from her immortaliſing the actions ſhe records.

Erato (7), was the patroneſs of elegiac, or amorous poetry, and the inventreſs of dancing. To Thalia (8), belonged comedy, and whatever was gay, amiable, and pleaſant. Euterpe (named from her love of harmony) had the care of tragedy.

Melpomene (ſo ſtiled from the dignity and excellency of her ſong) was the guardian Muſe of lyric and epic poetry (9).

Terpſichore was the protectreſs of muſic, particularly the flute (1). The chorus of the ancient drama was her province, to which ſome add logic.

To Polyhymnia (2) belonged that harmony of voice and geſture, which gives a perfection to oratory and poetry, and which flows from juſt ſentiments and a good memory.

Urania was the Muſe whoſe care extended to all divine or celeſtial ſubjects, ſuch as the hymns in praiſe of the gods, the motions of the heavenly bodies, and whatever regarded philoſophy or aſtronomy (3).

The Muſes, though ſaid to be virgins, were no enemies to love (4). We have already taken notice of Calliope and Terpſichore yielding to the addreſſes of Apollo. If their complaiſance was ſolely owing to the reſentment of Venus, who inſpired the flames of love, to revenge the death of her favourite Adonis; it muſt be owned that the Muſes have ſince been ſufficiently devoted to her ſervice.

The Muſes were themſelves not wholly free from revenge, as appears in the ſtory of Thamyris. This perſon was the ſon of Philammon, and the nymph Agriopa, and born at Oderſæ, once a famous city of Thrace. He became ſo excellent a proficient in muſic,

(6) From Κλέος, Glory. (7) From Ἔρως, Love.

(8) From θάλλειν, to flouriſh or revive.

(9) From μέλος ποιεῖν, to make a concert or ſymphony.

(1) Τερπειν τοις χοροις, to delight in choruſes.

(2) From πολυς and μνεια, a great memory.

(3) From Υ̓ρανος, Heaven

(4) The virginity or chaſtity of the Muſes, is a point diſputed by the ancient writers, though the majority inclines in their favour.

muſic, that he had the courage or vanity to contend (5) with the Muſes; but being overcome, they not only puniſhed him with the loſs of ſight and memory, but cauſed Jupiter to caſt him into hell, to expiate his impiety.

The Muſes were repreſented crowned with flowers, or wreaths of palm, each holding ſome inſtrument or token of the ſcience or art over which ſhe preſided. They were depicted as young, and the bird ſacred to them was the ſwan (6).

To trace the origin of theſe fabulous deities, it is neceſſary to obſerve, that the nine emblematical figures, which were exhibited amongſt the Egyptians to denote the nine months, during which that country was freed from the inundation, had each ſome inſtrument, or ſymbol, peculiar to the buſineſs of the months, as a pair of compaſſes, a flute, a maſk, a trumpet, &c. All theſe images were purely hieroglyphical, to point out to the people what they were to do, and to aſcertain their uſe, they were called the nine Muſes (7). The Greeks, who adopted this group of emblems as ſo many real divinities, took care to give each a particular name, ſuited to the inſtruments they bore, and which threw a new diſguiſe upon the truth.

The Graces were alſo attendants of the Muſes, though placed in the train of Venus (8). Some make them the daughters of Jupiter and Eurynome, others of Bacchus and Venus. They were three, Aglaia, Thalia, and Euphroſyne, names relative to their nature (9). The Lacedemonians and Athenians knew but two, to whom they

(5) Thamyris wrote a poem on the wars of the gods with the Titans, which exceeded every thing that appeared of the kind before.

(6) Perhaps becauſe it was conſecrated to their maſter Apollo.

(7) From the word Moſe, that is, ſaved or diſengaged from the waters; whence the name of Moſes given to the Hebrew lawgiver: ſo near did the Phœnician and Egyptian languages agree, which with ſome ſmall difference of pronunciation only, made two diſtinct tongues.

(8) I chooſe to place them here on account of the explanation of the fable under one view.

(9) Aglaia, or honeſty, to ſhew that benefits ſhould be beſtowed freely; Thalia, or flouriſhing, to denote that the ſenſe of kindneſs ought

they gave different appellations (1). Eteocles, king of the Orchomenians, was the firſt who erected a temple to them.

Pegaſus was a winged horſe produced by the blood which fell from Meduſa's head, when ſhe was killed by Perſeus. He flew to mount Helicon, the ſeat of the Muſes, where, with a ſtroke of his hoof, he opened a fountain called Hippocrene, or the horſe's ſpring (2).

The unravelling theſe figures will convince us how juſtly they belong to this article, as they complete its illuſtration. Near the nine female figures which betokened the dry ſeaſon, were placed three others, repreſenting the three months of inundation, and were drawn ſometimes ſwathed, as incapable of uſing their hands and feet. Theſe were called Charitout (3), or the divorce. The reſemblance of this word to the Greek Charities, which ſignifies thankſgivings or favours, gave riſe to the fable of the Graces, or three goddeſſes preſiding over benefits and outward charms.

Yet, as during the inundation, all parts could not be ſo fully ſupplied, but that ſome commerce was neceſſary, they had recourſe to ſmall barks, to ſail from one city to the other. Now the emblematical figure of a ſhip or veſſel, in Egypt and Phœnicia, was a winged horſe (4), by which name the inhabitants of Cadiz, a Phœnician colony, called their veſſels. Now, if the Muſes and Graces are the goddeſſes which preſide over arts and gratitude, this emblem becomes unintelligible; but if we take the nine Muſes from the months of action and induſtry, and the three Graces for the three months of inundation and reſt, the winged horſe, or boat with ſails, is a true picture of the end of navigation, and the return of rural toils. To this figure the Egyptians gave the

ought never to die; Euphroſyne, or chearfulneſs, to ſignify that favours ſhould be conferred and received with mutual pleaſure.

(1) The Spartan Graces were Clito and Phaena; thoſe of Athens, uro and Hegemo.

(2) Fons Caballinus. See Perſius, ſatyr I.

(4) From Charat, to divide, comes Charitout, the ſeparation of commerce.

(4) Strabo Geograph. Lib. II. p. 99. edit. Reg. Paris.

the name of Pegaſus (5), expreſſive of its true meaning. All theſe images tranſplanted to Greece, became the ſource of endleſs confuſion and fable.

By the Latin and Greek poets, the Graces are repreſented as beautiful young virgins, naked, or but very ſlightly cloathed(6), and having wings on their feet. They alſo joined hand in hand, to denote their unity.

The Syrens were the daughters of Achelous. Their lower parts were like fiſhes, and their upper like women; but they were ſo ſkilled in muſic, that they enſnared all who heard them to deſtruction. Preſuming to contend with the Muſes, they were vanquiſhed, and ſtripped at once of their feathers and voices, as a puniſhment for their folly.

The Egyptians ſometimes repreſented the three months of inundation by figures half female and half fiſh, to denote to the inhabitants their living in the midſt of the waters. One of theſe images bore in her hand the ſiſtrum, or Egyptian lyre, to ſhew the general joy at the flood's arriving to its due height, which was the aſſurance of a ſucceeding year of plenty. To theſe ſymbols they gave the name of Syrens (7), expreſſive of their real meaning. The Phœnicians, who carried them into Greece, repreſented them as real perſons, and the Greeks and Romans had too ſtrong a taſte for the fabulous, not to embelliſh the ſtory (1).

CHAP. XXXII.

OF DIANA, LUNA, OR HECATE.

HAVING treated of the god of wit and harmony, with his offspring and train, let us now come to his twin-ſiſter Diana, the goddeſs of chaſtity, and the

(5) From Pag, to ceaſe, and Sus, a ſhip, Pegaſus, or the ceſſation of navigation.

(6) *Solutis* Gratiæ *Zonis.* Ode XXX. 5.

Junctæque nymphis Gratiæ decentes
Alterno terram quatiunt pede. Horace, Lib. I. Ode IV. 5.

(7) From Shur, a hymn, and Ranan, to ſing.

(1) Hence our imaginary form of the Mermaid.

daughter of Jupiter and Latona. Her father, at her requeſt, granted her perpetual virginity, beſtowed on her a bow and arrows, appointed her queen of the woods and foreſts (2), and aſſigned her a guard of nymphs to attend her (3). She became the patroneſs of hunting thus: Britomartis, a huntreſs-nymph, being one day entangled in her own nets, while the wild boar was approaching her, vowed a temple to Diana, and ſo was preſerved, Hence Diana had the name of Dictynna. Others relate the ſtory differently, and ſay that Britomartis, whom Diana favoured on account of her paſſion for the chace, flying from Minos her lover, fell into the ſea, and was by her made a goddeſs.

The adventures of Diana made a pretty conſiderable figure in poetical hiſtory, and ſerve to ſhew that the virtue of this goddeſs, if inviolable, was alſo very ſevere. Actæon experienced this truth to his coſt. He was a young prince, the ſon of Ariſtæus and Autonoe, the daughter of Cadmus, king of Thebes. As he was paſſionately fond of the ſport, he had the misfortune one day to diſcover Diana bathing with her nymphs. The goddeſs, incenſed at the intruſion, changed him into a ſtag; ſo that his own dogs miſtaking him for their game purſued and tore him in pieces. Ovid has wrought up this ſcene with great art and imagination (4).

The truth of this fable is ſaid to be as follows: Actæon was a man of Arcadia, a great lover of dogs and hunting, and by keeping many dogs, and ſpending his time in hunting on the mountains, he entirely neglected his domeſtic affairs, and being brought to ruin, was generally called the wretched Actæon, who was devoured by his own dogs.

Meleager was another unhappy victim of her reſentment, and the more ſo as his puniſhment was owing to no crime of his own. Oeneus, his father, king of Ætolia, in offering ſacrifices to the rural deities, had forgot Diana. The goddeſs was not of a character to put up with ſuch a neglect. She ſent a huge wild boar into the fields of Calydon, who laid every thing

(2) *Montium cuſtos nemorumque virgo.* Horat. Lib. III.
(3) Sixty nymphs, called Oceaninæ, and twenty of the Aſiæ.
(4) Ovid, Lib. III. 131.

thing waſte before him. Meleager, with Theſeus, and the virgin Atalanta, undertook to encounter it. The virgin gave the monſter the firſt wound, and Meleager, who killed it, preſented her the ſkin, which his uncles took from her, for which he ſlew them. Althæa, his mother, hearing her two brothers had periſhed in this quarrel, took an uncommon revenge. She remembered at the birth of her ſon the Fates had thrown a billet into the chamber, with an aſſurance the boy would live, as that remained unconſumed. The mother had till now carefully ſaved a pledge on which ſo much depended; but inſpired by her preſent fury, ſhe threw it into the flames, and Meleager inſtantly ſeized with a conſuming diſeaſe, expired as ſoon as it was burnt. His ſiſters, who exceſſively mourned his death, were turned into hen-turkies. Ovid has not forgot to embelliſh his collection with this ſtory (5). Others relate the ſtory of Meleager thus: Diana had, to avenge herſelf of Oeneus, raiſed a war between the Curetes and Ætolians. Meleager, who fought at the head of his father's troops, had always the advantage, till killing two of his mother's brothers, his mother Althea loaded him with ſuch imprecations, that he retired from the field. The Curetes upon this advanced, and attacked the capital of Ætolia. In vain Oeneus preſſes his ſon to arm and repel the foe; in vain his mother forgives and intreats him. He is inflexible, till Cleopatra, his wife, falls at his feet, and repreſents their mutual danger. Touched at this, he calls for his armour, iſſues to the fight, and repels the enemy.

Nor was Diana leſs rigorous to her own ſex. Chione, the daughter of Dædalion, being careſſed both by Apollo and Mercury, bore twins, Philamon, the ſon of Apollo, a famous muſician, and Autolycus, the ſon of Mercury, a ſkilful juggler or cheat. The mother was ſo imprudent to boaſt of her ſhame, and prefer the honour of being miſtreſs to two deities, to the modeſty of Diana, which ſhe aſcribed to her want of beauty; for this the goddeſs pierced her tongue with an arrow, and deprived her of the power of future boaſting or calumny.

The river Alpheus fell violently enamoured of Diana, and having no hopes of ſucceſs, had recourſe to

(5) Ovid, Lib. VIII. 261.

to force. The goddeſs fled to the Letrini, where ſhe amuſed herſelf with dancing, and with ſome art ſo diſguiſed herſelf and her nymphs, that Alpheus no longer knew them. For this, theſe people erected a temple to her.

During the chaſe one day, Diana accidently ſhot Chenchrius, ſon of the nymph Pryene, who bewailed him ſo much, that ſhe was turned into a fountain.

Diana had a great variety of names; ſhe was called Cynthia and Delia, from the place of her birth; Artemis, on account of her honour and modeſty. By the Arcadians ſhe was named Orthoſia; and by the Spartans, Orthia. Her temples were many, both in Greece and Italy; but the moſt conſiderable was at Epheſus, where ſhe was held in the higheſt veneration. The plan of this magnificent edifice was laid by Cteſiphon, and the ſtructure of it employed for 220 years the ableſt architects and ſtatuaries in the world. It was ſet on fire by Eroſtratus, on the day that Alexander the Great came into the world; but was ſoon rebuilt with equal ſplendor under Dinocrates, who alſo built the city of Alexandria.

The ſacrifices offered to Diana, were the firſt fruits of the earth, oxen, rams, and white hinds; human victims were ſometimes devoted to her in Greece, as we find in the caſe of Iphigenia. Her feſtival was on the ides of Auguſt, after which time all hunting was prohibited.

Diana was repreſented of an uncommon high ſtature, her hair diſhevelled, a bow in her hand, and a quiver at her back, a deer ſkin faſtened to her breaſt, and her purple robe tucked up at her knees, with gold buckles or claſps, and attended by nymphs in a hunting-dreſs, with nets and hounds.

Diana was alſo called Dea Triformis or Tergemina, on account of her triple character, of Luna in heaven, Diana on earth, and Hecate in the infernal regions; though the actions of the firſt and laſt are aſcribed to her under the ſecond name (6).

Luna was thought to be the daughter of Hyperion and Theia. The Egyptians worſhipped this deity both as male and female, the men ſacrificing to it as Luna, the women as Lunus, and each ſex on theſe occaſions

(6) Heſiod makes Luna, Diana, and Hecate, three diſtinct goddeſſes.

occaſions aſſuming the dreſs of the other. Indeed this goddeſs was no other than the Venus Urania, or Cœleſtis of the Aſſyrians, whoſe worſhip and rites the Phœnicians introduced into Greece. Under this character Diana was alſo called Lucina, (a name ſhe held in common with Juno) and had the protection of women in labour (7), though ſome make Lucina a diſtinct goddeſs from either (8). By this name ſhe was adorned by the Æginenſes and Eleans.

If Diana was ſo rigid in point of chaſtity on earth, her virtue grew a little more relaxed when ſhe got to the ſkies. She bore Jupiter a daugter there, called Erſa, or the Dew; and Pan, who was not the moſt pleaſing of the gods, deceived her in the ſhape of a white ram. But her moſt celebrated amour was with Endymion (1), the ſon of Æthlius, and grandſon of Jupiter, who took him up into heaven, where he had the inſolence to ſolicit Juno, for which he was caſt into a profound ſleep. Luna had the kindneſs to conceal him in a cave of mount Latmos in Caria, where ſhe had fifty daughters by him, and a ſon called Ætolus, after which he was again exalted to the ſkies.

The fable of Endymion had its origin in Egypt. Theſe people in the neomenia, or feaſt; in which they celebrated the antient ſtate of mankind, choſe a grove or ſome retired ſhady grotto, where they placed an Iſis, with her creſcent or moon, and by her ſide an Horus aſleep, to denote the ſecurity and repoſe which mankind then enjoyed. This figure they called Endymion (2), and theſe ſymbolical figures, like the reſt, degenerated into idolatry, and became the materials for fabulous hiſtory.

As the moon, Diana was repreſented with a creſcent on her head, in a ſilver chariot drawn by white hinds, with

(7) It is ſaid ſhe aſſiſted Latona, her mother, at the birth of Apollo, but was ſo terrified at the pains, that ſhe vowed perpetual virginity.

(8) Some make Lucina the daughter of Jupiter and Juno, and born in Crete.

(1) Others affirm, that Endymion was a king of Elis, much given to aſtronomy and lunar obſervations, for which he was ſaid to be in love with the moon, and careſſed by her.

(2) From En, a grotto or fountain, and Dimion, reſemblance, is made Endymion, or the *grotto of the repreſentation.*

with gold harneſs, which ſome change to mules, becauſe that animal is barren (3). Some make her conductors a white and black horſe (4), others oxen, on account of the lunar horns.

Hecate was the daughter of Jupiter and Ceres. As to the origin of the name there is ſome variation (5). She was the goddeſs of the infernal regions, and on that account is often confounded with Proſerpine. She preſided over ſtreets and highways: for which cauſe ſhe was called Trivia, as alſo Propyla, becauſe the doors of houſes were under her protection (6). The appellation of Brimo was given her on account of her dreadful ſhrieks, when Mars, Apollo, and Mercury, meeting her in the woods, attempted to raviſh her. She was alſo famous for botany, eſpecially for diſcovering baneful and poiſonous herbs and roots; as alſo for her ſkill in enchantments and magical arts, in the practice of which her name was conſtantly invoked (7). Heſiod has given a very pompous deſcription of the extent of her power (8). She was ſtiled in Egypt, Bubaſtis.

As Hecate, Diana was repreſented of an exceſſive height, her head covered with frightful ſnakes, and her feet of a ſerpentine form, and ſurrounded with dogs, an animal ſacred to her, and under whoſe form ſhe was ſometimes repreſented. She was alſo eſteemed the goddeſs of inevitable fate.

If we have recourſe to the Egyptian key, we ſhall find this threefold goddeſs the ſame ſymbol with the Juno and Cybele we have already treated of. The Greek ſculptors had too good a taſte to endure the head of the bull or goat on their deities, which they borrowed from that country. They therefore altered theſe hieroglyphical figures to

(3) To expreſs that the moon had no light of her own, but what ſhe borrowed from the ſun.

(4) To expreſs the wane and full of the moon.

(5) Either from ἑκαθέν, at a diſtance, becauſe the moon darts her rays afar off; or from ἑκατον, a hundred, becauſe a hecatomb was the uſual victim.

(6) At every new moon the Athenians made a ſupper for her in the open ſtreet, which in the night was eaten up by the poor people.

(7) So Dido, in Virgil, calls on.

Tergeminam Hecaten, tria virginis ora Dianæ. Æneid IV.

(8) Theogony, l. 411.

to their own mode; but took care to preſerve the attributes by diſpoſing them in a more elegant manner. The lunar ſymbol amongſt the Egyptians was called Hecate, or (9) Achete, and by the Syrians, Achot. The latter alſo ſtiled her Deio, or Deione (1), and Demeter. The creſcent and full moon over her head at the *neomenia*, made her miſtaken for that planet; and the time of the interlunia, during which time ſhe remained inviſible, ſhe was ſuppoſed to take a turn to the inviſible world, and ſo got the name of Hecate. Thus the tripartite goddeſs aroſe. The meaning of the ancient ſymbols was confounded and forgot, and a ſenſeleſs jargon of fable and ſuperſtition introduced in its place, a point which can never be too exactly attended to on this occaſion.

CHAP. XXXIII.

OF MERCURY.

PASS we now to a deity neither famous for his truth or honeſty, though he makes no inconſiderable figure in the celeſtial catalogue. Mercury was the ſon of Jupiter and Maia, daughter of Atlas, and born on mount Cyllene in Arcadia. He was ſuckled by Juno, ſome of whoſe milk falling beſides his mouth on the heavens, produced the Galaxy. He began to diſplay early his talents for theft, as we have obſerved under the article of Apollo. Being careſſed when an infant in Vulcan's arms, he ſtole away his tools. The ſame day he defeated Cupid at wreſtling, and while Venus praiſed him after his victory, he found means to convey away her ceſtus. He pilfered Jupiter's ſceptre, and had done the ſame thing by his thunderbolts, but they were too hot for his fingers. He ſerved Battus a very ſlippery trick. This man ſaw him ſtealing king Admetus's cows from Apollo his herdſman.

(9) Achate, the only or excellent, or Achot; (in the Syriac) the ſiſter.

(1) Deio, or Deione, from Dei, ſufficiency; or Demeter, from Dei, and Mater, rain, i. e. plenty of rain.

herdſman. To bribe him to ſilence, he gave him a fine cow, and the clown promiſed to keep it ſecret. Mercury, to try him, aſſumed another ſhape, and offering a higher reward, the fellow told all he knew, on which (2) the god turned him into a touchſtone.

Mercury had ſeveral appellations. He was called Hermes (3) and Cylenius, from his temple upon mount Cyllene. Nor were his employments leſs various. He was the cupbearer of Jupiter till Ganymede took his place. He was the meſſenger of the gods, and the tutelar god of roads and croſs-ways (4), the inventor of weights and meaſures, and the guardian of all merchandize and commerce, though this office ſeems but ill to agree with the actions aſcribed to him. He was in a peculiar manner the protector of learning, being the firſt diſcoverer of letters, and the god of rhetoric and oratory. He was alſo famous for his ſkill in muſic, and ſo eloquent, that he was not only the arbitrator in all quarrels amongſt the gods, but in all leagues and negotiations particular regard was paid (5) to him.

Together with Tellus and Pluto, Mercury was invoked among the terreſtrial gods. In conjunction with Hercules he preſided over wreſtling and the gymnaſtic exerciſes, to ſhew that addreſs on theſe occaſions ſhould always be joined to force. He was alſo believed to preſide over dreams, though Morpheus claims a ſhare with him in this department.

Annually, in the middle of May, a feſtival was celebrated to his honour at Rome, by the merchants and traders, who ſacrificed a ſow to him, intreating he would proſper their buſineſs, and forgive their frauds. In all ſacrifices offered to him, the tongues of the victims were burnt, which cuſtom was borrowed from the Megarenſes.

(2) Ovid has given a fine deſcription of this incident. Metam. lib. II. 680.

(3) Ἑρμης, the interpreter, becauſe he interpreted the minds of the gods and men.

(4) Where the Greeks and Romans placed certain figures, called Hermæ, from him, being of marble or braſs, with the head of a Mercury, but downwards of a ſquare figure.

(5) As the Feciales, or prieſts of Mars, proclaimed war; ſo the Caduceatores, or prieſts of Mercury, were employed in all embaſſies and treaties of peace.

ſes. Perſons who eſcaped imminent danger ſacrificed to him a calf with milk and honey. The animals ſacred to him were the dog, the goat, and the cock.

By his ſiſter Venus he had a ſon called Hermaphroditus, a great hunter; a wood nypmh, called Salmacis, fell in love with him, but had the mortification to be repulſed. Upon this, inflamed by her paſſion, ſhe watched near a fountain where he uſed to bathe, and when ſhe ſaw him naked in the water, ruſhed to embrace him; but the youth ſtill avoiding her, ſhe prayed the gods their bodies might become one, which was immediately granted; and what was yet more wonderful, the fountain retained the virtue of making all thoſe Hermaphrodites who uſed its waters (6).

A late author gives this ſtory another turn. He ſays, the fountain Salmacis (7) being incloſed with high walls, very indecent ſcenes paſſed there; but that a certain Greek of that colony building an inn there for the entertainment of ſtrangers, the barbarians, who reſorted to it, by their intercourſe with the Greeks, became ſoftened and civilized, which gave riſe to the fable of their changing their ſex.

Mercury had other children, particularly Pan, Dolops, Echion, Caicus, Erix, Buns, Phares, and the Lares, with ſeveral others. Such was the Mercury of the Greeks and Romans.

But the origin of this deity muſt be looked for amongſt the Phœnicians, whoſe image is the ſymbolical figure of their great anceſtor and founder, and the proper arms of that people. By the bag of money which he held, was intimated, the gains of merchandize. By the wings with which his head and feet were furniſhed, was ſhadowed the ſhipping of that people, their extenſive commerce and navigation. The caduceus, with which (8) he was ſaid to conduct the ſpirits of the deceaſed to Hades, pointed out the great principles of the ſoul's immortality, a ſtate of (9) rewards and puniſhments after

(6) See Ovid's deſcription of this adventure. Metam. book IV.
(7) In Caria, near the city of Halicarnaſſus.
(8) *Virgaque levem coerces*
Aurea turbam.
(9) *Tu pias lætis animas reponis*
Sedibus. HORACE.

(1) after death, and a (2) reſuſcitation of the body. It is deſcribed as producing three leaves together; hence called by Homer the *golden three-leaved wand*. The doctrine alluded to by this, was more diſtinctly taught by the emblems adorning the hermetic wand: for to the extremity of it was annexed the ball or CIRCLE. Two SERAPHS entwined the rod; over which were the EXPANDED WINGS, forming the complete hieroglyphic of THE MIGHTY ONES. The name of Mercury is a compound of the Celtic Merc, merchandize (3), and Ur, a man; and correſponds very exactly with the Hebrew Etymology, rendering the meaning of the word Cnaan, or Canaan, a merchant or trader.

This ſymbolical figure (like many others, which at firſt were very innocent (became in time the object of idolatrous worſhip to moſt nations. We are not to wonder that the Egyptians particularly, whoſe country was the land of Ham, the father of Canaan, ſhould do honour to this figure, and apply it to their purpoſes; for it is more than probable, that, being ſo near at hand, he might be greatly aſſiſting to his brother Mizraim in the ſettlement of that country; beſides the conſideration of their after-obligations to his deſcendant the Phœnician, who is alſo called the Ægyptian Hercules.

CHAP. XXXIV.

OF VENUS.

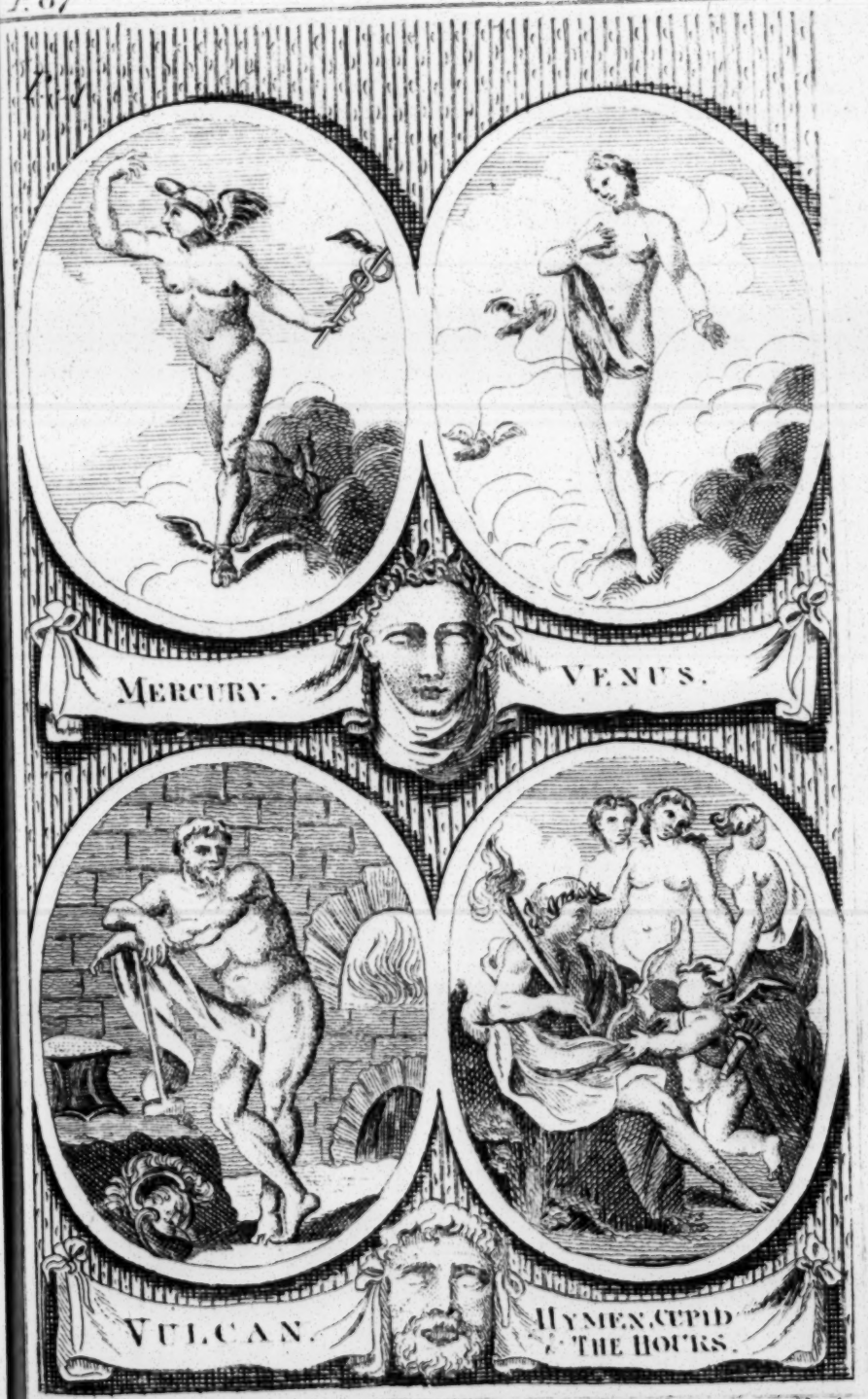
THE next deity that offers, is that powerful goddeſs whoſe influence is acknowledged by Gods and men. Cicero mentions four of this name (4); but the Venus generally known is ſhe who is fabled to have ſprung from the froth or fermentation raiſed by the genitals of Saturn, when cut off by his ſon Jupiter, and thrown into the ſea. Hence ſhe gained the name of Aphrodite (5). As ſoon as

(1) *Hac alias ſub triſtia Tartara mittit.*

(2) *Dat ſomnos adimtque.* VIRGIL.

(3) From Racal, to trade, comes Marcolet, merchandiſe.

(4) The firſt the daughter of Cælum; the ſecond Venus Aphrodita; the third born of Jupiter and Dione, and the wife of Vulcan; and the fourth Aſtarte, or the Syrian Venus, the miſtreſs Adonis.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as born ſhe was laid in a beautiful couch or ſhell, embelliſhed with pearl, and by gentle zephyrs wafted to the iſle of Cythera, in the Ægean ſea, from whence ſhe ſailed to Cyprus, which ſhe reached in April. Here, as ſoon as ſhe landed, flowers roſe beneath her feet, the Hours received her, and braided her hair with golden fillets, after which ſhe was by them wafted to Heaven. Her charms appeared ſo attractive in the aſſembly of the gods, that ſcarce one of them but what deſired her in marriage. Vulcan, by the advice of Jupiter, put poppy in her nectar, and, by intoxicating her, gained poſſeſſion.

Few of the deities have been ſo extenſively worſhipped, or under a greater variety of names. She was called Cytherea, Paphia, Cypria, Erycina, Idalia, Acidalia, from the places where ſhe was in a particular manner adored. Other appellations were given her from her principal attributes. She was ſtiled Victrix (6), to denote her reſiſtleſs ſway over the mind; Amica, from her being propitious to lovers; Apaturia, from the deceit and inconſtancy of her votaries; Ridens, from her love of mirth and laughter (7); Hortenſis, from her influencing the vegetation of plants and flowers, Marina, from her being born of the ſea; Melanis, from her delighting in nocturnal (8) amours; Meretrix, from the proſtitution of her votaries; and Genitrix, from her preſiding over the propagation of mankind. The epithet of Migonitis, was given her from her power in the management of love (9); and that of Murica and Myrtea, on account of the myrtle conſecrated to her. She was named Verticordia, from her power of changing the heart;

(5) From Ἀφρος, froth, though ſome derive it from ἀφραίνειν, run mad, becauſe all love is infatuation or frenzy.

(6) Under this character ſhe is repreſented leaning on a ſhield, and carrying victory in her right hand, and a ſceptre in her left. At other times with a helmet, and the apple of Paris in her hand.

(7) Horace, lib. 1. ode 2, *Sive tu mavis Erycina ridens*; ſo Homer calls her φιλομμειδὴς, or the *laughter-loving queen*.

(8) From μελας, black, becauſe lovers chooſe the night.

(9) From μίγνυμι, to mix or mingle; ſo Virgil,

——*Mixta Deo Mulier.*

heart; for which reaſon the Greeks ſtiled her Επιστροφα. The Spartans called her Venus Armata, becauſe when beſieged by the Meſſenians, their wives, unknown to their huſbands, raiſed the ſiege. The Romans alſo termed her Barbata, becauſe when a diſeaſe had ſeized the women, in which they loſt all their hair, on their prayers to Venus it grew again. A temple was dedicated to her by the appellation of Calva; becauſe when the Gauls inveſted the capitol, the women offered their hair to make ropes for the engines. She had alſo the epithet of Cluacina (1), from her image being erected in the place where the peace was concluded between the Romans and Sabines.

Let us now enquire a little into the actions aſcribed to this goddeſs. Her conjugal behaviour we ſhall ſee under the article of Vulcan, and find it was none of the moſt edifying. Her amours were numerous. Not to mention Apollo, Neptune, Mars, and Mercury, who all boaſted of her favours (2). She had Æneas (3) by Anchiſes; but her principal favorite was Adonis, the ſon of Cynaras, king of Cyprus, and Myrrha, and a youth of incomparable beauty, unfortunately in hunting killed by a wild boar. Venus, who flew to his aſſiſtance, received a prick in her foot with a thorn, and the blood which dropped from it produced the damaſk roſe (4), but coming too late to ſave him ſhe changed him into the flower Anemone, which ſtill retains a crimſon colour (5). After this ſhe obtained of Proſerpine, that Adonis ſhould continue ſix months with her on earth, and ſix months remain in the lower regions.

The

(1) From Cluo, to hear, liſten, or agree.

(2) By Apollo ſhe had Eleſtryon, and five ſons; by Neptune, Eryx, and Meligunis, a daughter; by Mars, Timor and Pallor; and by Mercury, Hermaphroditus.

(3) She immortalized Æneas, by purifying and anointing his body with ambroſial eſſence, and the Romans deified him by the name of Indiges. We have ſeveral antient inſcriptions. *Deo Indigeti.*

(4) Ovid, lib. X. 505.

(5) Some mythologize this ſtory, to ſignify by Adonis the Sun, who, during the ſummer ſigns, reſides with Venus on the earth, and during the winter with Proſerpine. The wild boar which killed him is the Cold.

The moſt remarkable adventure of Venus, was her famous conteſt with Juno and Minerva for beauty. At the marriage of Peleus and Thetis, the goddeſs Diſcord reſenting her not being invited, threw a golden apple amongſt the company with this inſcription, *Let it be given to the faireſt* (6). The competitors for this prize were the three deities above-mentioned. Jupiter referred them to Paris, youngeſt ſon of Priamus, king of Troy, who then kept his father's flocks on mount Ida. Before him the goddeſſes appeared, as moſt ſay, naked. Juno offered him empire or power; Minerva, wiſdom; and Venus endeavoured to bribe him with the promiſe of the *faireſt woman in the world*. Fatally for himſelf and family, the ſhepherd was more ſuſceptible of love than of ambition or virtue, and decided the point in favour of Venus. The goddeſs rewarded him with Helen (7), whom he carried off from her huſband Menelaus, king of Sparta, and the rape gave riſe to that formidable aſſociation of the Greek princes, which ended in the deſtruction of his family, and the ruin of Troy.

Venus, however propitious ſhe was to lovers, was very ſevere to ſuch as offended her. She changed the women of Amathus, in Cyprus, into oxen for their cruelty. The Propætides, who denied her dignity, grew ſo ſhameleſsly impudent, that they were ſaid to be hardened into ſtones (8). Hippomenes and Atalanta were another inſtance of her reſentment; for after ſhe had aſſiſted him to gain the virgin, on their neglect to pay her the due offerings, ſhe infatuated them ſo, that they lay together in the temple of Cybele, who, for that profanation, turned them into lions (9).

Nor was ſhe leſs favourable to her votaries. Pygmalion, a famous ſtatuary, from a notion of the inconveniences of marriage, reſolved to live ſingle. He had, however, formed a beautiful image of a virgin in ivory, with which he fell ſo deeply enamoured, that he treated it as a real miſtreſs, and continually ſolicited Venus, by prayers and ſacrifices,

(6) *Detur Pulchriori.*

(7) *Such Helen was, and who can blame the boy,*
Who in ſo bright a flame conſum'd his Troy? WALLER.

(8) See Ovid, lib. X. l. 238.

(9) See the article Cybele, and Ovid, lib. X. 560.

ſacrifices, to animate his beloved ſtatue. His wiſhes were granted, and by this enlivened beauty he had a ſon called Paphos, who gave his name to the city of Paphos in Cyprus (1).

A goddeſs ſo univerſally known and adored could not fail of temples. That of Paphos in Cyprus was the principal. In that of Rome, dedicated to her by the title of Venus Libitina, were ſold all things neceſſary for funerals. She had alſo a magnificent ſhrine, built for her by her ſon Æneas, on mount Eryx in Sicily. The ſacrifices uſually offered to her were white goats and ſwine, with libations of wine, milk, and honey. The victims were crowned with flowers or wreaths of myrtle. The birds ſacred to her were the ſwan, the dove, and the ſparrow.

So far for the Venus Pandemos, or Popularis, the goddeſs of wanton and effeminate love; but the antients had another Venus, whom they ſtiled Urania and Celeſtis, (who was indeed no other than the Syrian Aſtarte) and to whom they aſcribed no attributes but ſuch as were ſtrictly chaſte and virtuous. Of this deity they admitted no corporeal reſemblance; but ſhe was repreſented by the form of a globe ending conically (2), and only pure fire was burnt on her altars. Her ſacrifices were called Nephalia, on account of her ſobriety, only honey and wine being offered; but no animal victims except the heifer, nor was the wood of figs, vines, or mulberries, ſuffered to be uſed in them.

This diſtinction of two Venuſes, the *chaſte* and the *impure* one, leads us to the true explication of the fable. In the different attributes of the Egyptian Iſis, we ſee theſe contradictory characters explained. The Iſis crowned with the creſcent ſtar of ſome of zodiacal ſigns, is the celeſtial Venus. The Iſis with the terreſtrial ſymbols, ſuch as the heads of animals, a multitude of breaſts, or a child in her lap, became the goddeſs of fruitfulneſs and generation, and conſequently the Venus Pandemos. As the latter was regarded as a divinity propitious to luxury and pleaſure, it is no wonder if ſhe ſoon gained the

(1) Ovid, lib. V. 245.

(2) This manner of repreſentation was borrowed from the Arabians and Syrians, who thought the deity was not to be expreſſed by any corporeal form.

the aſcendant over her rival. In Phœnicia and Egypt, the young girls (3) conſecrated to the ſervice of the terreſtrial Iſis, uſually reſided in a tent or grove near the temple, and were common proſtitutes; whereas thoſe devoted to the celeſtial Iſis, or Venus Urania, were ſtrictly chaſte. Theſe tabernacles were called the *pavillion of the girls* (4), and gave riſe to the name of Venus, aſcribed to the goddeſs of love. The Syrians alſo called the terreſtrial Iſis Mylitta, or Illithe (5), and the Greeks and Romans adopted the ſame name. Thus the ſymbolical Iſis of Egypt, after producing the different deities of Cybele, Rhea, Veſta, Juno, Diana, Luna, Hecate, and Proſerpine, alſo formed the different characters of the common and celeſtial Venus; ſo eaſily does ſuperſtition and invention multiply the objects of idolatry.

As Venus was the goddeſs of love and pleaſure, it is no wonder if the poets have been laviſh in the deſcription of her beauties. Homer and Virgil have (6) given us fine pictures of this kind. Nor were the antient ſculptors and painters negligent on ſo intereſting a ſubject. Phidias formed her ſtatue of ivory and gold, with one foot on a tortoiſe (7). Scopias repreſented her riding on a he-goat, and Praxiteles wrought her ſtatue at Cnidos of

(3) They were called the Κιστοφοροὶ, or baſket-bearers, becauſe they carried the offerings.

(4) Succoth Venoth, the tabernacle of the girls. The Greeks and Romans, who could not pronounce the word Venoth, called it Venos, or Venus, and hearing the tent of Venus ſo often mentioned, took it for the name of the goddeſs herſelf.

(5) From Jeled, to beget, comes Illitta, generation, which the Latins well expreſſed by Diva Genitrix, or Genitalis. See Horace. carmen ſeculare, l. 14.

(6) *She ſaid, and turning round her neck ſhe ſhow'd,*
That with celeſtial charms divinely glow'd;
Her waving locks immortal fragrance ſhed,
And breath'd ambroſial ſweets around her head;
In flowing pomp her radiant robe was ſeen,
And all the goddeſs ſparkled in her mein.
PITT's Virgil, Æneid I. 402.

(7) This ſtatue was at Elis, and the tortoiſe was deſigned to ſhow, that women ſhould not go much abroad, but attend their domeſtic affairs.

of white marble, half opening her lips and ſmiling. Apelles drew her as juſt emerged from the ſea, and preſſing the water out of her hair, a piece that was reckoned ineſtimable. It were endleſs to mention the variety of attitudes in which ſhe is repreſented in antique gems and medals (8); ſometimes ſhe is clothed in purple, glitering with gems, her head crowned with roſes, and drawn in her ivory car, by ſwans, doves, or ſparrows. At others ſhe is repreſented ſtanding, with the Graces attending her; but in all poſitions, Cupid, her ſon, is her inſepable companion. I ſhall only add, that the ſtatue called the Medicean Venus, is the beſt figure of her which time has preſerved.

CHAP. XXXV.

OF THE ATTENDANTS OF VENUS, VIZ. CUPID, HYMEN, AND THE HORÆ, OR HOURS.

BEFORE we cloſe the article of Venus, it is neceſſary to give ſome account of the deities who were uſually repreſented in her train, and formed a part of that ſtate in which ſhe uſually appeared.

The firſt of theſe is Cupid. Some make him one of the moſt antient of the deities, and ſay he had no parents, but ſucceeded immediately after Chaos. Others report, that Nox, or Night, produced an egg, which having hatched under her ſable wings, brought forth Cupid, or Love, who, with golden pinions, immediately flew through the whole world (9). But the common opinion is, that Cupid was the ſon of Mars and Venus, and the favourite child of his mother, who, without his aid, as ſhe confeſſes in in

(8) See a great number of theſe in Mr. Ogle's antiquities, illuſtrated by ancient gems, a work which, it is a great loſs to the public, that ingenious and worthy gentleman did not live to finiſh.

(9) Others make him the ſon of Porus, the god of council, who being drunk begot him on Penia, the goddeſs of poverty. Others the ſon of Cælus and Terra; and ſome of Zephyrus and Flora.

in Virgil, could do little execution. Indeed the poets, when they invoke the mother, ſeldom fail to make their joint addreſſes to the ſon (1). Perhaps this conſciouſneſs of his own importance, rendered this little divinity ſo arrogant, that, on many occaſions, he forgets his filial duty. This Cupid belonged to the Venus Pandemos, or Popularis, and was called Anteros, or Luſt.

But the ancients mention another Cupid, ſon of Jupiter and Venus, of a nobler character, whoſe delight it was to raiſe refined ſentiments of love and virtue, whereas the other inſpired baſe and impure deſires. His name was Eros, or true love. Eros bore a golden dart, which cauſed real joy and affection; Anteros a leaden arrow, which raiſed a fleeting paſſion. ending in ſatiety and diſguſt.

Cupid was repreſented uſually naked, to ſhew that love has nothing of its own. He is armed with a bow and quiver full of darts, to ſhew his power of the mind; and crowned with roſes, to ſhew the delightful but tranſitory pleaſures he beſtows. Sometimes he is depicted *blind*, to denote that love ſees no faults in the object beloved; at others he appears with a roſe in one hand, and a dolphin in the other; ſometimes he is ſeen ſtanding between Hercules and Mercury, to ſignify the prevalence of eloquence and valour in love; at others he is placed near Fortune, to expreſs how much the ſucceſs of lovers depends on that inconſtant goddeſs. He is always drawn with wings, to typify, that nothing is more fleeting than the paſſion he excites.

The Egyptian Horus, which attended the terreſtrial Iſis, or the Venus Popularis, or Pandemos, was, according to the cuſtom of the neomenia, repreſented with different attributes; ſometimes with the wings of the Eteſian wind, at others with the club of Hercules (2), the arrows of Apollo, ſitting on a lion, driving a bull, tying a ram, or having a large fiſh in his nets. Theſe ſigns of the different ſeaſons of the year, gave riſe to as many fables. The empire of

(1) See Horace, lib. I. Ode xxx. & paſſim.

(2) There is a gem in Mr. Ogle's poſſeſſion, anſwering this deſcription.

Eros, or Love, was made to extend to heaven and earth, and even to the depths of the ocean; and this little but powerful child diſarmed gods and men.

Hymen, the ſecond attendant of Venus, was the god of marriage, and the ſon of Bacchus and that goddeſs (3). He is ſaid to be born in Attica, where he made it his buſineſs to reſcue virgins carried off by robbers, and to reſtore them to their parents. On this account all maids newly married offered ſacrifices to him; as alſo to the goddeſs of concord. He was invoked in the nuptial ceremony (4) in a particular manner.

This god was repreſented of a fair complexion, crowned with amaricus, or the herb ſweet marjoram, and robed in a veil of ſaffron colour (repreſentative of the bridal bluſhes) with a torch lighted in his hand, becauſe the bride was carried always home by torch-light.

Every one knows it was a conſtant cuſtom of the oriental nations, on the wedding day, to attend the bridegroom and bride with torches and lamps. The chorus on theſe occaſions was *Hu! Humeneh! Here he comes! This is the feſtival!* (5). The figure exhibited on this occaſion in Egypt, was a young man bearing a lamp or torch, placed near the female figure, which denoted the day of the month fixed for the ceremony.

The Graces, who always attended Venus, have been already deſcribed with the Muſes under the article of Apollo.

The Horæ, or Hours, were the daughters of Jupiter and Themis, and the harbingers of Apollo. They were alſo the nurſes of Venus, as well as her dreſſers, and made a neceſſary part of her train.

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(3) Hymen is thought to be the ſon of the goddeſs Venus Urania, or the celeſtial Venus.

(4) They repeated often words, O Hymen! O Hymenæ!

(5) From Hu! lo! or here he is, and Meneh, the feaſt or ſacrifice, comes Hymenæus.

CHAP. XXXVI.

OF VULCAN.

THOUGH the huſband ſhould uſually precede the wife, yet Vulcan was too unhappy in wedlock to obtain this diſtinction. There were ſeveral of the name (6); the principal, who arrived at the honour of being deified, was the ſon of Jupiter and Juno, or, as others ſay, of Juno alone; however this be, he was ſo remarkably deformed, that his father threw him down from heaven to the iſle of Lemnos, and in the fall he broke his leg (7). Others report, that Juno herſelf, diſguſted at his ſight, hurled him into the ſea, where he was nurſed by Thetis (8).

The firſt reſidence of Vulcan on earth was the iſle of Lemnos (9), where he ſet up his forge, and taught men how to ſoften and poliſh braſs and iron. From thence he removed to the Liparean iſles, near Sicily, where, with the aſſiſtance of the Cyclops, he made Jupiter freſh thunderbolts, as the old grew decayed. He alſo wrought an helmet for Pluto, which rendered him inviſible; a trident for Neptune, that ſhook both land and ſea; and a dog of braſs for Jupiter, which he animated, ſo as to perform (1) all the natural functions of the animal. Nor is this a wonder, when we conſider, that, at the deſire of the ſame god, he formed Pandora, who was ſent with the fatal box to Prometheus, as has been related in its place. In ſhort, Vulcan was the general armourer of the gods. He made Bacchus a golden crown, to preſent

(6) The firſt, ſaid to be ſon of Cælus; the ſecond, the ſon of Nilus, called Opas; the third, the Vulcan, ſon of Jupiter and Juno, mentioned above; and the fourth, the ſon of Mænalius, who reſided in the Vulcanian or Liparean iſles.

(7) He was caught by the Lemnians, or he had broke his neck. It is added, he was a whole day in falling.

(8) Others report that he fell on the land, and was nurſed by apes; and that Jupiter expelled him the ſkies for attempting to reſcue Juno, when ſhe conſpired againſt him.

(9) Becauſe Lemnos abounds in minerals and hot ſprings.

(1) Jupiter gave this dog to Europa, ſhe to Procris, and by her it was given to Cephalus her huſband, and by Jupiter after turned to a ſtone.

Ariadne; a chariot for the Sun, and another for Mars. At the requeſt of Thetis, he fabricated the divine armour of Achilles, whoſe ſhield is ſo beautifully deſcribed by Homer (2); as alſo the invincible armour of Æneas, at the entreaty of Venus. To conclude, with an inſtance of his ſkill this way, in revenge for his mother Juno's unkindneſs, he preſented her a golden chair, managed by ſuch unſeen ſprings, that when ſhe ſat down in it ſhe was not able to move, till ſhe was forced to beg her deliverance from him.

Vulcan, like the reſt of the gods, had ſeveral names or appellations: he was called Lemnius, from the iſle of Lemnos, conſecrated to him; Mulciber, or Mulcifer, from his art of ſoftening ſteel and iron. By the Greeks, Hephaiſtos, from his delighting in flames, or fire; and Ætneus and Lipareus, from the places ſuppoſed to be his forges (3). As to his worſhip, he had an altar in common with Prometheus (4), and was one of the gods who preſided over marriage, becauſe he firſt introduced the uſe of torches at the nuptial rites. It was cuſtomary with many nations after victory, to gather the enemy's arms in an heap, and offer them to Vulcan. His principal temple was in a conſecrated grove at the foot of Mount Ætna, guarded by dogs, who had the diſcernment to diſtinguiſh his votaries, to tear the vicious, and fawn upon the virtuous.

The proper ſacrifice to this deity was a lion, to denote the reſiſtleſs fury of fire. His feſtivals were different: at thoſe called Protervia (amongſt the Romans) they ran about with lighted torches. The Vulcania were celebrated by throwing living animals into the fire. The Lampadophoria were races performed to his honour, where the contention was to carry lighted torches to the goal; but whoever overtook the perſon before him, had the privilege of delivering him his torch to carry, and to retire with honour.

Vulcan, however diſagreeable his perſon, was ſenſible of love: his firſt paſſion was for Minerva, and he

(2) See Iliad, lib. 18.

(3) On account of the volcanoes and fiery eruptions there.

(4) Prometheus firſt invented fire, Vulcan the uſe of it, in making arms and utenſils.

he had Jupiter's conſent to make his addreſſes to her; but his courtſhip was too ill placed to be ſucceſsful. He was more fortunate in his ſuit to Venus, though he had no great reaſon to boaſt his lot. The goddeſs was too great a beauty to be conſtant, and Vulcan too diſagreeable to be happy. She choſe Mars for her gallant, and the intrigue for ſome time went on ſwimmingly. As Apollo, or the Sun, had a friendſhip for the huſband, Mars was particularly fearful of his diſcovering the affair, and therefore ſet a boy called Alectryon, or Gallus, to warn him and his fair miſtreſs of the Sun's approach. The ſentinel unluckily fell aſleep, and ſo the Sun ſaw them together, and let Vulcan preſently into the ſecret. The blackſmith god, to revenge the injury, againſt their next meeting, contrived ſo fine and imperceptible a net-work, that they were taken in their guilt, and expoſed to the ridicule of the gods, till releaſed at the interceſſion of Neptune. Mars, to puniſh Alectryon for his neglect, changed him into a cock, who, to atone for his fault, by his crowing, gives conſtant notice of the ſun-riſe (5).

This deity, as the god of fire, was repreſented variouſly in different nations. The Egyptians depicted him proceeding out of an egg, placed in the mouth of Jupiter, to denote the radical or natural heat diffuſed through all created beings. Some hiſtorians make him one of the firſt Egyptian kings, who for his goodneſs was deified; and add, that king Menes erected a noble temple to him at Thebes with a coloſſal ſtatue ſeventy-five feet high. The Phœnicians adored him by the name of Chryſor, and thought him the author and cauſe of lightning and all fiery exhalations. Some writers confound him with the Tubal Cain of ſcripture. In ancient gems and medals of the Greeks and Romans, he is figured as a lame, deformed, and ſqualid man, working at the anvil, and uſually attended by his men the Cyclops, or by ſome god or goddeſs who come to aſk his aſſiſtance.

To examine into the ground of this fable, we muſt have once more recourſe to the Egyptian antiquities. The Horus of the Egyptians was the moſt mutable figure on earth; for he aſſumed ſhapes ſuitable to all ſeaſons

(5) See Ovid, Lib. IV. 167.

ſeaſons of time and ranks of people: to direct the huſbandman he wore a rural dreſs. By a change of attributes, he became the inſtructor of the ſmiths and other artificers, whoſe inſtruments he appeared adorned with. This Horus of the ſmiths had a ſhort or lame leg, to ſignify that agriculture or huſbandry halt without the aſſiſtance of the handicraft or mechanic arts. In this apparatus he was called Mulciber (6), Hephaiſtos (7), and Vulcan (8), all which names the Greeks and Romans adopted with the figure, which as uſual they converted from a ſymbol to a god. Now as this Horus was removed from the ſide of the beautiful Iſis (or the Venus Pandemos) to make room for the martial Horus, expoſed in time of war, it occaſioned the jeſt of the aſſiſtants, and gave riſe to the fable of Vulcan's being ſupplanted in his wife's affections by the god of war.

CHAP. XXXVII.

OF THE OFFSPRING OF VULCAN.

THOUGH Vulcan had no iſſue with Venus, yet he had a pretty numerous offspring. We have already mentioned his paſſion for Minerva: this goddeſs coming one day to beſpeak ſome armour of him, he attempted to raviſh her, and in the ſtruggle his ſeed fell on the ground, and produced the monſter Erichthonius (9). Minerva nouriſhed him in her thigh, and afterwards gave him to be nurſed by Aglauros, Pandroſus, and Herſe, but with a ſtrict caution not to look in the cradle or coffer which held him. The firſt and laſt neglecting this advice ran mad. Erichthonius being born with deformed, or as ſome

(6) From Malac, to direct and manage, and Ber or Beer, a cave, or mine, comes Mulciber, the king of the mines or forges.

(7) From Aph, father, and Eſto, fire, is formed Ephaiſto, or Hepheſtion, the father of fire.

(8) From Wall, to work, and Canan, to haſten, comes Wolcan, or work finiſhed,

(9) Derived from Ερις and χθων, or Earth and Contention.

ſome ſay, ſerpentine legs, was the firſt inventor of chariots to ride in. He was the fourth king of Athens, and a prince of great juſtice and equity.

Cacus, another ſon of Vulcan, was of a different character. He was a notorious robber, and received his name from his conſummate villainy (1). He fixed himſelf on mount Aventine, and from thence infeſted all Italy with his depredations; but having ſtolen ſome oxen from Hercules, he dragged them backwards to his cave (2), that the robbery might not be diſcovered by the track. Hercules, however, paſſing that way, heard the lowing of his cattle, broke open the doors, and ſeizing the wretch, put him to death.

A third ſon of Vulcan, Cæculus (3), ſo called from his little eyes, reſembled his brother Cacus, and lived by prey. It is ſaid his mother ſitting by the fire, a ſpark flew into her lap, upon which ſhe conceived. Others ſay ſome ſhepherds found him in the fire as ſoon as born. He founded the city Prænеſte.

By his wife Aglaia, one of the Graces, Vulcan had ſeveral ſons, as Ardalus, the inventor of the pipe, called Tibia; Brotheus who being deformed like his father, deſtroyed himſelf in the fire, to avoid the reproaches he met with; Æthiops, who gave his name to the Æthiopians, before called Æthereans; Olenus, the founder of a city of his own name in Bœotia; Ægyptus, from whom Egypt was called; Albion; Periphenus; Morgion; Acus, and ſeveral others.

CHAP. XXXVIII.

OF THE CYCLOPS AND POLYPHEMUS.

THE Cyclops were the ſons of Neptune and Amphitrite. The principal were Brontes, Steropes, and Pyracmon,

(1) From κακος, bad or wicked.

(2) Virgil has given a fine deſcription of this cave, but he makes him but half a man. See Æneid VIII. 194.

(3) It is thought the noble Roman family of Cæcilii derive their name from him. See Virgil, Æneid X. 544, and Æneid VII. 681.

Pyracmon, though their whole number was above a hundred. They were the journeymen of Vulcan. It is ſaid, as ſoon as they were born, Jupiter threw them into Tartarus, but that they were delivered at the interceſſion of Tellus, and ſo became the aſſiſtants of our god. They had each but one eye (4) placed in the middle of their foreheads, and lived on ſuch fruits and herbs as the earth brought forth without cultivation. They are reported to have built the walls of Mycenæ and Tyrinthe with ſuch maſſy ſtones, that the ſmalleſt required two yoke of oxen to draw it. The dealers in mythology ſay, that the Cyclops ſignify the vapours raiſed in the air, which occaſion thunder and lightning.

With theſe we may claſs Polyphemus, though he was the ſon of Neptune, having like the Cyclops but one eye; but of ſo gigantic a ſtature, that his very aſpect was terrible. His abode was in Sicily, where he ſurpriſed Ulyſſes, and his companions, of whom he devoured ſix; but Ulyſſes making him drunk, blinded him with a firebrand, and ſo eſcaped with the reſt. Virgil has given us a fine deſcription of this ſcene (5),

CHAP. XXXIX.

OF MINERVA OR PALLAS.

WE come next to Minerva or Pallas, one of the moſt diſtinguiſhed of the Dii Majores, as being the goddeſs of ſciences and wiſdom. Cicero mentions five (6) of this name; but the moſt conſiderable was the daughter of Jupiter, not by an infamous amour, nor

(4) From Κυκλος, Circulus, and ωψ, Oculus, that is the one-eyed men.

(5) See Virgil's Æneid, Lib. III 620, but the whole deſcription, though admirable, is too long to be copied.

(6) The firſt, the mother of Apollo, or Latona; the ſecond produced from the Nile, and worſhipped at Sais, in Egypt; the third, the child of Jupiter's brain; the fourth, the daughter of Jupiter and Croypha, who invented chariots with four wheels; and the fifth, the child of Pallas, whom ſhe killed, becauſe he attempted her chaſtity.

nor even by the conjugal bed, but the child of his brain. It is ſaid her father, ſeeing Juno barren, through grief, ſtruck his forehead, and three months after came forth Minerva (7). On the day of her nativity it rained gold at Rhodes (8). Her firſt appearance on the earth was in Libya, where beholding her own beauty in the lake Triton, ſhe from thence gained the name of Tritonis (9).

She had beſide ſeveral other appellations amongſt the Greeks and Romans. She was called Pallas from the brandiſhing her ſpear in war. Athena, becauſe ſhe was born full grown, and never ſuckled; whence alſo ſhe obtained the name of Ametroſis, or Motherleſs. The epithet of Parthenis, or the virgin, was given her on account of her perpetual chaſtity; that of Ergatis, or the workwoman, for her excellency in ſpinning and weaving; Muſica, from her inventing the pipe; Pylotis, becauſe her image was ſet up in the gates; and Glaucopis, or green-eyed, becauſe her eyes were of that caſt (1), like thoſe of the owl.

Minerva was the goddeſs of war, wiſdom and arts, ſuch as weaving, the making oil, muſic, eſpecially the pipe (2); of building caſtles, over which ſhe preſided; and, in ſhort, was the patroneſs of all

(7) It is ſaid Vulcan was the midwife, by cleaving his ſkull with a hatchet; but that ſeeing an armed virago come out, inſtead of a child, he ran away. Others report, that when Jupiter ſwallowed Metis, one of his wives, ſhe was with child of Pallas.

(8) Hence the Rhodians were the firſt who worſhipped her, as Claudian remarks:

Auratos Rhodiis imbres, naſcente Minerva,
Induxiſſe Jovem ferunt.

Some ſay it was becauſe ſhe taught them the art of making coloſſal ſtatues.

(9) An annual ceremony was performed at this lake by the virgins, who in diſtinct bodies attacked each each other with various weapons. The firſt that fell was eſteemed not a maid, and thrown into the lake; but ſhe who received moſt wounds was carried off in triumph.

(1) Yet Homer, and all the poets, called her the blue-eyed maid. See Pope

(2) It is ſaid, ſeeing her cheeks reflected in the water as ſhe played, ſhe threw away the pipe, with this expreſſion, *That muſic was too dear if purchaſed at the expence of beauty.*

thoſe ſciences which render men uſeful to ſociety and themſelves, and entitle them to the eſteem of poſterity.

We have already had occaſion to obſerve how this goddeſs vowed a perpetual virginity, and in what manner ſhe rejected the addreſſes of Vulcan. She was indeed very delicate on this point, for ſhe deprived Tireſias of his ſight, becauſe he accidentally ſaw her bathing in the fountain of Helicon; but at the interceſſion of his mother Charicle, ſhe relented ſo far, that, to compenſate his loſs, ſhe endued him with the gift of prophecy (3). Nor was ſhe leſs ſevere to Meduſa, who being raviſhed by Neptune in her temple, ſhe revenged the ſacrilege, by turning her locks into ſnakes, and cauſing all who beheld her after to be changed into ſtones.

She was equally jealous of her ſuperiority in the arts ſhe invented. Arachne, a Libyan princeſs, the daughter of Idmon, had the preſumption to challenge her at ſpinning. The folly coſt her dear; for Minerva ſtruck her with the ſpindle on the forehead, for which attempting to hang herſelf, through deſpair, the goddeſs turned her into a ſpider, in which ſhape ſhe ſtill exerciſes the profeſſion ſhe ſo much boaſted of (4). The reader may conſult Ovid, if he would ſee this ſtory ſet in a beautiful light.

As conduct is oppoſite, in military affairs, to brutal valour, ſo Minerva is always by the poets placed in contraſt to Mars. Thus we ſee Homer makes her ſide with the Greeks in the Trojan war, while the other deity takes the part of the enemy. The ſucceſs is anſwerable to this diſpoſition (5), and we ſee prudence and diſcipline victorious over valour without counſel, and force under no direction.

One of the moſt remarkable of Minerva's adventures, was her conteſt with Neptune, of which notice has been taken under the article of that deity. When Cecrops founded Athens, it was agreed, that whoever of theſe two deities ſhould produce the moſt beneficial gift to mankind, ſhould give name to the new city. Neptune with a ſtroke of his trident formed

(3) Ovid relates the ſtory of Tireſias very differently: for which ſee Metamorph. Lib. III. 316.

(4) See Ovid, Lib. VI 1

(5) See the preface to Mr. Pope's Homer.

formed a horſe; Pallas cauſed an olive to ſpring from the ground, and carried the prize. The meaning of this fable was to point out, that agriculture was to a riſing colony of more importance than navigation.

Minerva was highly honoured, and had ſeveral temples both in Greece and Italy. The Athenians, who always had a particular devotion to her, as the patroneſs of their city, in the flouriſhing ſtate of their republic, erected a magnificent temple to her by the name of Parthenis, or the virgin goddeſs, in which they placed her ſtatue of gold and ivory thirty-nine feet high, wrought by the hand of Phidias. She had a ſtately temple at Rome, on mount Aventine, where her feſtival, called Minervalia, or Quinquatria, was celebrated for five days ſucceſſively in the month of March. She had ſometimes her altars in common with Vulcan, ſometimes with Mercury. The uſual victim offered her was a white heifer never yoked. The animals ſacred to her were the cock, the owl, and the baſiliſk.

We muſt not here omit the Palladium (6) or that ſacred ſtatue of her which fell down from heaven, and was preſerved in Troy, as a treaſure on whoſe ſafety that of the city depended. Diomedes and Ulyſſes found means to ſteal it, and the city was ſoon after taken and deſtroyed (7). However, it is certain that Æneas brought either this or another of the ſame kind with him into Italy, and depoſited it at Lavinium, from whence it was removed to Rome, and placed in the temple of Veſta. When this edifice was conſumed by fire, Metellus, a noble Roman, ruſhed in, and brought it off, though with the loſs of his eyes; in recompence for which heroic action, he had the privilege of coming to the ſenate in a chariot, that the honour might in ſome degree allay the ſenſe of his misfortune. The Romans, indeed, vain of their Trojan deſcent, regarded the Palladium in

(6) Authors differ as to this Palladium, ſome making it of wood, and adding, it could move its eyes and make a ſpear. Others ſay, it was compoſed of the bones of Pelops, and ſold by the Lacedæmonians to the Trojans.

(7) Some aſſert it was a counterfeit Palladium the Greek generals ſtole away, and that Æneas ſaved the true one. Others make two Palladiums.

in the ſame light with their anceſtors, and thought the ſecurity and duration of their empire were annexed to the poſſeſſion of this guardian image.

Come we next to enquire into the mythological birth and origin of this fabled goddeſs, who is no other than the Egyptian Iſis under a new dreſs or form, and the ſame with the Pales, or rural goddeſs of the Sabines (8). The Athenians, who were an Egyptian colony from Sais, followed the cuſtoms of their anceſtors, by particularly applying themſelves to raiſing flax for linen cloth, and the cultivation of the olive (9). Now the figure worſhipped at Sais, preſiding over thoſe arts, was a female in complete armour. This, as Diodorus tells us, was becauſe the inhabitants of this dynaſty, were both the beſt huſbandmen and ſoldiers in Egypt. In the hand of this image they placed a ſhield with a full moon depicted on it, ſurrounded by ſerpents, the emblems of life and happineſs. And at the feet of this ſymbol they placed an owl, to ſhew it was a nocturnal ſacrifice. To this they gave the name of Meduſa (1), expreſſive of what ſhe was deſigned to repreſent. The Greeks who were ignorant of the true meaning of all this, did not think fit to put ſuch a favourable ſenſe on the head of Meduſa, which ſeemed to them an object of horror, and opened a fine field for poetical imagination. The preſſing of the olives did indeed turn fruit into ſtones in a literal ſenſe; hence they made the ægis or ſhield of Minerva petrify all who beheld it.

To remind the people of the importance of their linen manufactory, the Egyptians expoſed in their feſtivals another image, bearing in her right hand the beam or inſtrument round which the weavers rolled the warp of their cloth. This image they called Minerva (2). Now there are ancient figures of Pallas extant,

(8) To whoſe honour the feaſts called Palilia were celebrated. Now this word is manifeſtly of Egyptian derivation, being taken from Pillel, to govern the city; whence comes Pelilah, the public order.

(9) The city of Sais derives its name from this tree, Zaith or Sais ſignifying the olive.

(1) From Duſh, to preſs, comes Meduſha, or Meduſa, the preſſing. See Iſaiah xxv. 10.

(2) From Manevra, a weaver's loom.

extant, which correſpond with this idea (3). What ſtill heightens the probability of this is, that the name of Athene, given to this goddeſs, is the very word in Egypt for the flaxen thread (4) uſed in their looms. Near this figure, which was to warn the inhabitants of the approach of the weaving, or winter ſeaſon, they placed another of an inſect, whoſe induſtry ſeems to have given riſe to this art, and to which they gave the name of Arachne (5), to denote its application. All theſe emblems, tranſplanted to Greece by the genius of that people, fond of the marvellous, were converted into real objects, and indeed afforded room enough for the imagination of their poets to invent the fable of the tranſformation of Arachne into a ſpider.

Minerva, by the poets and ſculptors, is uſually repreſented in a ſtanding attitude completely armed, with a compoſed but ſmiling countenance, bearing a golden breaſt-plate, a ſpear in her right hand, and her terrible ægis in her left, having on it the head of Meduſa entwined with ſnakes. Her helmet was uſually entwined with olives, to denote peace is the end of war, or rather becauſe that tree was ſacred to her. See her picture in Cambray's Telemaque. At her feet is generally placed the owl or the cock; the former being the emblem of wiſdom, the latter of war.

CHAP. XL.

OF MARS AND BELLONA.

MARS was the ſon of Juno alone, who being chagrined that Jupiter ſhould bear Minerva without her help, to be even with him conſulted Flora, who ſhewed her a flower in the Olenian fields, on touching of which ſhe conceived, and became the mother of this dreadful deity (6). Thero, or Fierceneſs, was his nurſe, and he received

(3) In the collection of prints made by M. de Crozat.
(4) Atona, linen thread. See Proverbs vii. 16.
(5) From Arach, to make linen cloth.
(6) Others make him the ſon of Jupiter and Juno, or of Jupiter and Eryx.

ceived his education amongſt the Scythians, the moſt barbarous nation in the world, amongſt whom he was adored in a particular manner, though they acknowledged no other god.

This deity had different appellations. The Greeks called him Ares (7), from the deſtruction he cauſes. He had the name of Gradivus, from his majeſtic port; of Quirinus, when on the defenſive, or at reſt. By the antient Latins he was ſtiled Saliſubſulus, or the dancer, from the uncertainty that attends all martial enterpriſes.

Mars was the god of war, and in high veneration with the Romans, both on account of his being the father of Romulus, their founder, and becauſe of their own genius, always inclined to conqueſt. Numa, though otherwiſe a pacific prince, having implored the gods, during a great peſtilence, received a ſmall braſs buckler, called ancile, from heaven, which the nymph Egeria adviſed him to keep with the utmoſt care, the fate of the Roman people and empire depending on its conſervation. To ſecure ſo valuable a pledge, Numa cauſed eleven more ſhields of the ſame form to be made, and intruſted the care of theſe to an order of prieſts he inſtituted, called Salii, or the prieſts of Mars, in whoſe temple the twelve ancilia were depoſited. The number of theſe prieſts were alſo twelve, choſen out of the nobleſt families, who, on the firſt of March annually, the feſtival of Mars, carried the ancilia with great ceremony round the city, claſhing their bucklers, and ſinging hymns to the gods, in which they were joined by a chorus of virgins choſen to aſſiſt on this occaſion, and dreſſed like themſelves. This feſtival was concluded with a grand ſupper (8).

Auguſtus erected a magnificent temple to Mars at Rome, by the title of Ultor, which he vowed to him, when he implored his aſſiſtance againſt the murderers of Julius Cæſar. The victims ſacrificed to him were the wolf for his fierceneſs, the horſe on account of its uſefulneſs in war, the woodpecker and vulture for their ravenouſneſs, the cock for his vigilance. He was crowned with graſs, becauſe it grows in cities depopulated by war, and thickeſt in places moiſtened with human blood.

The

(7) From ἀρειν, to kill.
(8) Called Cæna Saliaris.

The hiſtory of Mars furniſhes few adventures. We have already related his amour with Venus, by whom he had Hermione, contracted to Oreſtes, and afterwards married to Pyrrhus, King of Epirus.

By the nymph Biſtonis, Mars had Tereus, who reigned in Thrace, and married Progne, the daughter of Pandion, king of Athens. This princeſs had a ſiſter called Philomela, a great beauty; and being deſirous to ſee her, ſhe requeſted her huſband to go to Athens, and bring her ſiſter, with her father's permiſſion to her. Tereus, by the way, fell in love with his charge, and on her rejecting his ſolicitations, raviſhed her, cut out her tongue, and encloſed her in a ſtrong tower, pretending to his wife ſhe died in the journey. In this condition the unhappy princeſs found means to embroider her ſtory, and ſent it to her ſiſter, who, tranſported with rage, contrived how to revenge the injury. Firſt ſhe brought her ſiſter home privately; next ſhe killed her ſon Itys, and ſerved up his fleſh to his father, for ſupper: after he had eat it, ſhe expoſed the head, and told him what ſhe had done; Tereus, mad with fury, purſued the ſiſters, who in their flight became transformed, Progne to a ſwallow, and Philomela to a nightingale. Itys was by the gods changed into a pheaſant and Tereus himſelf into a lapwing. Ovid has (9) given us this ſtory with his uſual embelliſhments.

Mars married a wife called Nerio, or Nerione (1), which in the Sabine tongue ſignifies valour or ſtrength. He had ſeveral children, the principle of whom were Bythis, who gave his name to Bythinia; Thrax, from whom Thrace was ſo called; Ænomaus, Aſcalaphus, Biſton, Chalybs, Strymon, Parthenopæus, Tmolus, Pylus, Euenus, Calydon, &c.

This deity having killed Halirothus, the ſon of Neptune, was indicted before the aſſembly of the gods for the murder, as well as for the crime of debauching Alcippe, ſiſter to the deceaſed. Twelve gods were preſent, of whom ſix were for acquitting him; ſo that by the cuſtom of the court, when the voices were equal, the favourable ſide carrying it, he came off. Some ſay this trial

(9) See Ovid, Lib. VI. 413.

(1) Hence the Claudian family at Rome are ſaid to derive the ſurname of Nero.

trial was in the famous Areopagus, or hill of Mars, at Athens, a court which, in ſucceeding time, gained the higheſt reputation, for the juſtice and impartiality of its proceedings (2).

Mars was neither invulnerable nor invincible, for we find him in Homer both wounded and purſued by Diomedes; but then it muſt be conſidered, that Homer was ſo good a patriot, that he always affects to diſgrace the gods who took the Trojan's part.

Mars, whatever his appearance be, was of Egyptian original. This nation was divided into three claſſes, the prieſts, the huſbandmen, and the artificers; of theſe, the firſt were by their profeſſion exempt from war, and the latter reckoned too mean to be employed in defence of the ſtate; ſo that their militia was wholly taken from the ſecond body. We have already obſerved, that in the ſacrifices which preceded their military expeditions, their Iſis appeared in a warlike dreſs, and gave riſe to the Greek Pallas, or Minerva. The Horus which accompanied this figure, was alſo equipped with this helmet and buckler, and called by the name of Harits (3), or the formidable. The Syrians ſoftened this word to Hazis (4); the Greeks changed it to Ares; the Gauls pronounced it Heſus; and the Romans and Sabines, Warets or Mars. Thus the military Horus of the Egyptians became perſonified, and made the god of combats or war.

Mars is uſually deſcribed in a chariot drawn by furious horſes, completely armed, and extending his ſpear with one hand, while with the other hand he graſps a ſword embrued in blood. His aſpect is fierce and ſavage. Sometimes diſcord is repreſented as preceding his car, while Clamour, Fear, and Terror, appear in his train. Virgil has given a deſcription of this god pretty much agreeable to this idea (5).

Bellona

(2) Theſe judges were choſen out of perſons of the moſt blameleſs characters. They ſuffered no verbal pleadings before them, leſt a falſe eloquence might varniſh a bad cauſe; and all their ſentences were given in writing, and delivered in the dark.

(3) From Harits, violence and enraged. See Job. xv. 20.

(4) Hazis, (Syr) the terrible in war, Pſalm xxiv. 8. The Syrians alſo called him Ab Gueroth, or the father of combats; whence the Romans borrowed their Gradivus Pater.

(5) Virgil, Æneid VIII. 700.

Bellona is uſually reckoned the ſiſter of Mars, though ſome call her both his ſiſter and wife. As her inclinations were equally cruel and ſavage, ſhe took a pleaſure in ſharing his dangers, and is commonly depicted as driving his chariot with a bloody whip in her hand. Appius Claudius built her a temple at Rome, where, in her ſacrifices called Bellonaria, her prieſts uſed to ſlaſh themſelves with knives. Juſt oppoſite ſtood the Columna Bellica, a pillar from whence the herald threw a ſpear, when war was proclaimed againſt any nation. She is ſaid to be the inventreſs of the needle (6), from whence ſhe took her name.

This goddeſs is repreſented ſometimes holding a lighted torch or brand, at others with a trumpet, her hair compoſed of ſnakes clotted with gore, and her garments ſtained with blood, in a furious and diſtracted attitude.

CHAP. XLI.

OF CERES.

IT may not be improper now to paſs to ſofter pictures, whoſe agreeableneſs may ſerve as a contraſt to the ſtronger images juſt diſplayed. As plenty and abundance repair the waſte and havock of war, we ſhall next to Mars, introduce Ceres, a divinity friendly and beneficent to mankind.

This goddeſs was the daughter of Saturn and Rhea. Sicily, Attica, Crete, and Egypt, claim the honour of her birth, each country producing its reaſons, though the firſt has the general ſuffrage. In her youth ſhe was ſo beautiful, that her brother Jupiter fell in love with her, by whom ſhe had Proſerpine. Neptune next enjoyed her; but the fruit of this amour is controverted, ſome making it a daughter called Hira, others a horſe called Arion. Indeed as this laſt deity careſſed her in that form, the latter opinion ſeems beſt founded. However this be, ſhe was ſo aſhamed of this laſt affair, that ſhe put on mourning garments, and retired to a cave, where ſhe continued

(6) From Βελόνη, a needle.

continued ſo long, that the world was in danger of periſhing for want (7). At laſt Pan diſcovered her retreat, and informed Jupiter, who, by the interceſſion of the Parcæ, or Fates, appeaſed her, and prevailed on her to return to the world.

For ſome time ſhe took up her abode in Corcyra, from whence ſhe removed to Sicily, where the misfortune befell her of the rape of Proſerpine her daughter by Pluto. The diſconſolate mother immediately carried her complaints to Jupiter, upbraiding him with his permitting ſuch an injuſtice to be committed, eſpecially on the perſon of his own daughter. But obtaining little ſatisfaction, ſhe lighted her torches at mount Ætna, and mounting her car drawn by winged dragons, ſet out in ſearch of her beloved daughter. As her adventures in this journey were pretty remarkable, we ſhall mention them in their order.

Her firſt ſtop was at Athens, where being hoſpitably received by Celeus, ſhe in return taught him to ſow corn, and nouriſhed his ſon Triptolemus with celeſtial milk by day, at night covering him with fire, to render him immortal. Celeus, out of curioſity, diſcovering this laſt particular, was ſo affrighted, that he cried out and revealed it himſelf, on which the goddeſs killed him. As to his ſon, Ceres lent him her chariot, and ſent him thro' the world to inſtruct mankind in the art of agriculture.

She was next entertained by Hypothoon and Meganira (8) his wife, who ſet wine before her, which ſhe refuſed, as unſuitable to her mournful condition; but ſhe prepared herſelf a drink from an infuſion of meal or corn, which ſhe afterwards uſed. Iambe (9), an attendant of Meganira, uſed to divert the goddeſs with ſtories and jeſts, which ſhe repeated in a certain kind of verſe. It happened, during a ſacrifice made here, that Abbas, ſon to Meganira, derided the ceremony, and uſed the goddeſs with opprobrious language; whereupon ſprinkling him with a certain mixture ſhe held in her cup, he became a newt or water lizard. Eriſichthon alſo, for cutting down a grove conſecrated to her, was puniſhed with ſuch

(7) Becauſe during her abſence the earth produced no corn or fruits.

(8) Hypothoon was the ſon of Neptune and Aſope.

(9) The daughter of Pan and Echo, and the inventreſs of Iambic verſe.

ſuch an inſatiable hunger, that nothing could ſatisfy him, but he was forced to gnaw his own fleſh.

From thence Ceres paſſed into Lycia, where being thirſty, and deſiring to drink at a ſpring, the clowns not only hindered her, but ſullied and diſturbed the water, reviling her for her misfortunes; upon which ſhe turned them into frogs. Theſe frogs, though already puniſhed for affronting his ſiſter, had the folly to aſk Jupiter to grant them a king. He ſent them a frog, whom they rejected, and deſired another; upon which the god ſent them a water ſerpent, who devoured them, and effectually convinced them of their weakneſs.

It is diſputed, who firſt informed Ceres where her daughter was; ſome aſcribe the intelligence to Triptolemus, and his brother Eubuleus; but the moſt part agree in giving the honour of it to the nymph Arethuſa (a fountain in Sicily) (1) who flying the purſuit of the river Alpheus, ſaw this goddeſs in the infernal regions.

We have but one amour of Ceres recorded. Finding Jaſon, the ſon of Jupiter and Electra, aſleep in a field newly ploughed up, ſhe acquainted him with her paſſion, and bore him Plutus the god of riches; but Jove, incenſed to ſee his ſon become his rival, killed him with a thunderbolt.

Ceres had ſeveral names; ſhe was called Magna Dea, or the great goddeſs, from her bounty in ſupporting mankind; Melaina, from her back cloathing; Euchlæa, from her verdure; Alma, Altrix, and Mammoſa, from her nouriſhing and impregnating all ſeeds and vegetables, and being as it were the common mother of the world. The Arcadians, by way of excellence, ſtiled her Deſpoina, or the Lady. She was alſo honoured with the peculiar epithet of Theſmophoris, or the Legiſlatreſs, becauſe huſbandry firſt taught the uſe of landmarks, and the value of ground, the ſource of all property and law.

It muſt be owned this goddeſs was not undeſerving the higheſt titles given her, conſidered as the deity who firſt taught men to plough and ſow, to reap and houſe their corn, to yoke oxen, to make bread, to cultivate all ſorts of pulſe and garden-ſtuff (except beans), though ſome make Bacchus the firſt inventor of agriculture. She alſo inſtructed

(1) The daughter of Nereus and Doris, and a companion of Diana.

inſtructed mankind to fix limits or boundaries, to aſcertain their poſſeſſions.

There was none of the celeſtial aſſembly to whom more ſolemn ſacrifices were inſtituted than to Ceres. The place where ſhe was principally worſhipped was at Eleuſis, where her rites were performed in the moſt ſolemn and myſterious manner. They were celebrated only once in five years; all the matrons initiated, were to vow a perpetual chaſtity. At the commencement of the feſtival, a feaſt was kept for ſeveral days, during which wine was baniſhed the altars. After this the proceſſion began, which conſiſted in the carriage of the ſacred baſkets or caniſters, in one of which was incloſed a child with a golden ſeraph, a van, grains, cakes, &c.

The repreſentation of the myſteries, during which a profound ſilence (2) was to be obſerved, concluded thus: after a horrid darkneſs, thunder, lightning, and whatever is moſt awful in nature, ſucceeded a calm and bright illumination, which diſcovered four perſons ſplendidly habited. The firſt was called the Hierophant, or the *expounder of ſacred things*, and repreſented the Demiurgus, or ſupreme being; the ſecond bore a torch, and ſignified Oſiris; the third ſtood near the altar, and ſignified Iſis; the fourth, whom they call the Holy Meſſenger, perſonated Mercury (3). To theſe rites none were admitted but perſons of the firſt character, for probity or eminence. Only the prieſts were ſuffered to ſee the ſtatue of the goddeſs. All the Aſſembly uſed lighted torches, and the ſolemnity concluded with games, in which the victors were crowned with ears of barley.

According to Herodotus, theſe rights were brought from Egypt to Greece, by the daughters of Danaus. Others ſay, that Eumolpus, the ſon of Triptolemus and Dryope, tranſferred them from Eleuſis to Athens.

The Theſmophoria, or leſſer feſtivals of Ceres, were celebrated annually at Argos, and in many points reſembled the Eleuſinian myſteries, though they fell ſhort of them very much in the dignity and grandeur of the celebration.

Q. Memmius

(2) It was death to ſpeak, or to reveal what paſſed in theſe religious rites.

(3) The whole purport of this repreſentation, was deſigned to allegorize the deſolate ſtate of mankind after the flood, and ſhew the benefits of agriculture and induſtry.

Q. Memmius the ædile firſt introduced theſe rites into Rome by the title of Cerealia (4). None were admitted to the ſacrifices guilty of any crime; ſo that when Nero attempted it, the Roman matrons expreſſed their reſentment, by going into mourning. This feſtival was cloſed by a banquet and public horſe-races.

The Ambarvalia were feaſts celebrated by the Roman huſbandmen in ſpring, to render Ceres propitious, by luſtrating their fields. Each maſter of a family furniſhed a victim with an oaken wreath round its neck, which he led thrice round his ground, followed by his family ſinging hymns, and dancing in honour of the goddeſs. The offerings uſed in the luſtration were milk and new wine. At the cloſe of the harveſt there was a ſecond feſtival, in which the goddeſs was preſented with the firſt fruits of the ſeaſon, and an entertainment provided for the relations and neighbours.

The beginning of April the gardeners ſacrificed to Ceres, to obtain a plentiful produce of their grounds, which were under her protection. Cicero mentions an ancient temple of hers at Catanea, in Sicily, in which the offices were performed by matrons and virgins only, no man being admitted. The uſual ſacrifices to this goddeſs were a ſow with pig, or a ram. The garlands uſed by her in her ſacrifices were of myrtle or rape-weed: but flowers were prohibited, becauſe Proſerpine was loſt as ſhe gathered them. The poppy alone was ſacred to her, not only becauſe it grows amongſt corn, but becauſe in her diſtreſs Jupiter gave it her to eat, that ſhe might ſleep and forget her troubles.

Let us now endeavour to find ſome explanation of this hiſtory of Ceres. If we have recourſe to our former key, we ſhall find the Ceres of Sicily and Eleuſis, or of Rome and Greece, is no other than the Egyptian Iſis, brought by the Phœnicians into thoſe countries. The very name of myſtery (5) given to the Eleuſinian rites, ſhews they are of Egyptian origin. The Iſis, which appeared at the feaſt appointed for the commemoration of the ſtate of

(4) This appears from a medal of this magiſtrate, on which is the effigy of Ceres holding in one hand three ears of corn, in the other a torch, and with her left foot treading on a ſerpent.

(5) From Miſtor, a veil or covering.

of mankind after the flood, bore the name of Ceres (6), ſuitable to her intention. She was figured in mourning, and with a torch, to denote the grief ſhe felt for the loſs of Perſephone (7) her favourite daughter, and the pains ſhe was at to recover her. The poppies with which this Iſis was crowned, ſignified the joy men received at their firſt abundant crop (8). Triptolemus was only the attendant Horus (9), bearing in his hand the handle of a plough, and Celeus his father was no more than (1) the name of the tools uſed in the forming this uſeful inſtrument of agriculture. Eumolpus expreſſed (2) the regulation or formation of the people to induſtry and tillage; and Proſerpina or Perſephone being found again, was a lively ſymbol of the recovery of corn almoſt loſt in the deluge. and its cultivation with ſucceſs. Thus the emblems, almoſt quite ſimple, of the moſt important event which ever happened in the world, became, when tranſplanted to Greece and Rome, the ſources of the moſt ridiculous fable and groſſeſt idolatry.

Ceres was uſually repreſented of a tall majeſtic ſtature, fair complexion, languiſhing eyes, and yellow or flaxen hair; her head crowned with poppies, or ears of corn, her breaſts full and ſwelling, holding in her right hand a bunch of the ſame materials with her garland, and in her left a lighted torch. When in a car or chariot, ſhe is drawn by winged dragons, or lions.

CHAP.

(6) From Cerets, diſſolution or overthrow, Jeremiah xlvi. 20.

(7) From Peri, fruit or corn, and Saphan, loſt, comes Perſephone, or the corn loſt.

(8) Bobo ſignifies a double crop, and is alſo the name for the poppy.

(9) From Tarap, to break, and Telem, a furrow, comes Triptolem, or the act of ploughing.

(1) Celeus, from Celi, a tool or veſſel.

Virgea preterea Celei *vitiſque jupellex.* VIRGIL Geo.

(2) From Wam, people, and Alep, to learn, is derived Eumolep, or Eumolpus, i. e. the people regulated or inſtructed.

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CHAP. XLII.

OF BACCHUS.

AS corn and wine are the nobleſt gifts of nature, ſo it is no wonder, in the progreſs of idolatry, if they became deified, and had their altars, It is therefore no unnatural tranſition, if from Ceres we paſs to Bacchus.

This deity was the ſon of Jupiter and Semele, (as has been obſerved in the article of Jupiter) and was born at Thebes. Cicero mentions five (3) of the name. It is ſaid the nymphs took care of his education, though ſome aſcribe this office to the Horæ or Hours; others to the Naiades. Mercury after this carried him into Eubæa to Macris, the daughter of Ariſteus (4), who anointed his lips with honey; but Juno, incenſed at his finding a protection in a place ſacred to her, baniſhed him thence; ſo that Macris fled with him into the country of the Phœnicians, and nouriſhed him in a cave. Others ſay, that Cadmus, father to Semele, diſcovering her crime, put her and the child into a wooden ark, which by the tides was carried to Oreatæ, a town of Laconia, where Semele being found dead, was buried with great pomp, and the infant nurſed by Ino in a cave. During this perſecution, being tired in his flight, he fell aſleep, and an Amphiſbena, or two-headed ſerpent, of the moſt poiſonous kind, bit his leg; but awaking, he ſtruck it with a vine twig, and that killed it.

In his infancy ſome Tyrrhenian merchants found him aſleep on the ſhore, and attempted to carry him away; but ſuddenly he transformed himſelf into monſtrous ſhapes; at the ſame time their maſts were encompaſſed with vines, and their oars with ivy, and, ſtruck with madneſs, they jumped into the ſea, where the god changed them into dolphins. Homer has made this the ſubject of one of his hymns.

Bacchus,

(3) The 1ſt ſon of Jupiter and Proſerpine; the 2d the Egyptian Bacchus, the ſon of Nile, who killed Nyſa; the 3d the ſon of Caprius, who reigned in Aſia; the 4th the ſon of Jupiter and Luna; and the 5th born of Niſus and Thione.

(4) Others ſay Mercury carried him to Nyſa, a city of Arabia, near Egypt.

Bacchus, during the giants war, diſtinguiſhed himſelf greatly by his valour in the form of a lion, while Jupiter, to encourage his ſon, uſed the word Euhoe, which became afterwards frequently uſed in his ſacrifices. Others ſay, that in this rebellion the Titans cut our deity to pieces; but that Pallas took his heart, while yet panting, and carried it to her father, who collected the limbs, and re-animated the body, after it had ſlept three nights with Proſerpine (5).

The moſt memorable exploit of Bacchus was his expedition to India, which employed him three years. He ſet out from Egypt, where he left Mercurius Triſmegiſtus to aſſiſt his wife in quality of co-regent, and appointed Hercules his viceroy. Buſiris he conſtituted preſident of Phœnicia, and Antæus of Libya; after which he marched with a prodigious army, carrying with him Triptolemus and Maro, to teach mankind the arts of tillage and planting the vine. His firſt progreſs was weſtward (6), and during his courſe he was joined by Pan and Luſus, who gave their names to different parts of Iberia Altering his views he returned through Ethiopia, where the Satyrs and Muſes increaſed his army, and from thence croſſing the red ſea, he penetrated through Aſia to the remoteſt parts of India, in the mountains of which country, near the fource of the Ganges, he erected two pillars, to ſhew that he had viſited the utmoſt limits of the habitable world (7). After this, returning home with glory, he made a triumphant entry into Thebes, offered part of his ſpoils to Jupiter, and ſacrificed to him the richeſt ſpices of the eaſt. He then applied himſelf ſolely to affairs of government, to reform abuſes, enact good laws, and conſult the happineſs of his people, for which he not only obtained

(5) The Mythologiſts ſay, this is to denote that the cuttings of vine will grow, but that they will be three years before they come to bear.

(6) Pan gave his name to Spain, or Hiſpania, Luſus to Luſitania, or Portugal.

(7) In his return he built Nyſa, and other cities, and paſſing the Helleſpont he came into Thrace, where he left Maro, who founded the city Maronæa. To Macedo he gave the country from him called Macedonia, and left Triptolemus in Attica to inſtruct the people.

ed the title of the law-giver, by way of excellence, but was deified after death.

Juno having ſtruck him with madneſs, he had before this wandered through part of the world. Proteus, king of Egypt, was the firſt who received him kindly. He next went to Cybella in Phrygia, where being expiated by Rhea, he was initiated in the myſteries of Cybele. Lycurgus, king of the Edoni, near the river Strymon, affronted him in this journey, for which Bacchus deprived him of his reaſon; ſo that when he thought to prune his vines, he cut off the legs of his ſon Dryas and his own. By command of the oracle, his ſubjects impriſoned him, and he was torn in pieces by wild horſes. It is eaſy to ſee how inconſiſtent theſe accounts of the ſame perſon are, and that the actions of different Bacchuſes are aſcribed to one.

We have two other inſtances recorded of the reſentment of this deity. Alcithoe, a Theban lady, derided his prieſteſſes, and was transformed into a bat; Pentheus, the ſon of Echion and Agave, for ridiculing his ſolemnities, called Orgia, was torn in pieces by his own mother and ſiſters (8), who in their madneſs took him for a wild boar.

The favourite wife of Bacchus was Ariadne, whom he found in the iſle of Naxos, abandoned by Theſeus; he loved her ſo paſſionately, that he placed the crown ſhe wore as a conſtellation in the ſkies. By her he had Staphilus, Thyoneus, Hymenæus, &c.

Ciſſus, a youth whom he greatly eſteemed, ſporting with the Satyrs, was accidentally killed. Bacchus changed him into the plant ivy, which became in a peculiar manner conſecrated to his worſhip. Silenus, another of his favourites, wandering from his maſter, came to Midas, king of Phrygia, at whoſe court he was well received. To requite this favour, Bacchus promiſed to grant whatever he requeſted. The monarch, whoſe ruling paſſion was avarice, deſired all he touched might be turned to gold; but he ſoon felt the inconveniency of having his wiſh granted, when he found his meat and drink converted into metal. He therefore prayed the god to recall his bounty, and releaſe him from his miſe-

G ry.

(8) Ovid, Lib. II. 630.

ry. He was commanded to waſh in the river Pactolus, which, from that time, had golden ſands (9).

(1) Bacchus had a great variety of names; he was called Dyonyſius (2), from his father's lameneſs while he carried him in his thigh: the appellation of Biformis was given him, becauſe he ſometimes was repreſented as old, ſometimes as young; that of Briſæus, from his inventing the wine preſs (3); that of Bromius, from the crackling of fire heard when Semele periſhed by the lightning of Jupiter; that of Bimater, from his having two mothers, or being twice born. The Greeks ſtiled him Bugenes, or born of an ox, becauſe he was drawn with horns; and for the ſame reaſon the Latins called him Tauriformis. He was named Dæmon Bonus, becauſe in all feaſts the laſt glaſs was drank to his honour. Evius, Evous, and Evan, were names uſed by the Bacchanals in their wild proceſſions, as were thoſe of Eleus and Eleleus. He was ſtiled Iacchus, from the noiſe (4) made by his votaries in their drunken frolics; Lenæus, becauſe wine aſſuages the ſorrows and troubles of life (5); Liber, and Liber Pater, becauſe he ſets men free from conſtraint, and puts them on an equality; and on the ſame account he was ſurnamed Lyæus, and Lycæus (6); Nyctilius was an appellation given him, becauſe his ſacrifices were often celebrated in the night; from his education on mount Nyſa, he gained the epithet of Niſæus, as alſo that of Thyoneus, from Thyo his nurſe; and that of Triumphus, from his being the firſt who inſtituted triumphs.

The principal feſtivals of Bacchus were the Oſcophoria, inſtituted by the Phœnicians. The Trieterica celebrated

(9) Ovid, Lib. XI. 86.

(1) From Βακχειν, to run mad, becauſe wine inflames, and deprives men of their reaſon.

(2) From Διος, God, and νυσος, lame or crippled.

(3) Some derive it from Briſa his nurſe; others from the promontory Briſa, in the iſle of Leſbos, where he was chiefly worſhipped.

(4) From ἰαχχνω, to exclaim or roar. See Claudian's rape of Proſerpine.

(5) From lenio, to ſoften; but Servius gives the epithet a Greek etymology, from λενος a wine-preſs. The firſt conjecture is beſt ſupported by the poets.

Cura fugit, multo a viturque mero, OVID.

(6) From λυω, to unlooſe or ſet free.

(7), celebrated in remembrance of his three years expedition to India. The Epilœnea were games appointed at the time of vintage, in which they contended who ſhould tread out moſt muſt or wine, and ſung hymns to the deity. The Athenians obſerved a certain feaſt called Apaturia; as alſo others called Aſcolia and Ambroſia. The latter were celebrated in January, the month ſacred to Bacchus; the Romans called them Brumalia, and kept them in February and Auguſt (8); but the moſt conſiderable of the Romans, with regard to this god, were the Bacchanalia, Dionyſia or Orgia, ſolemnized at mid-day in February, by women only at firſt, but afterwards by both ſexes. Theſe rites were attended with ſuch abominable exceſſes and wickedneſs, that the ſenate aboliſhed them by a public decree (9).

The victims agreeable to Bacchus were the goat and ſwine, becauſe theſe animals are deſtructive to the vines; the dragon and the pye on account of its chattering. The trees and plants uſed in his garlands were the Ivy, the fir, the oak, and the herb rape-weed; as alſo the flower Daffodil or Narciſſus.

Bacchus was the god of mirth, wine, and good cheer, and as ſuch the poets have not been ſparing in his praiſes. On all occaſions of pleaſure and ſocial joy they never failed to invoke his preſence, and to thank him for the bleſſings he beſtowed. To him they aſcribed the forgetfulneſs of their cares, and the ſoft tranſports of mutual friendſhip and chearful converſation. It would be endleſs to repeat the compliments paid him by the Greek and Latin poets, who, for the moſt part, were hearty devotees to his worſhip.

Bacchus, by the poets and painters, is repreſented as a corpulent youth (1) naked, with a ruddy face, wanton look, and effeminate air. He is crowned with ivy

(7) Virgil, Æneid IV. 303.

(8) See Cœl. Rhodog. Lib. XVII. cap. 5.

(9) See Horace, Book II. Ode XIX. wholly conſecrated to his praiſe.

(1) Bacchus was ſometimes depicted as an old man with a beard, as at Elis in Greece, and it was only then he had horns given him; ſometimes he was cloathed with a tyger's ſkin.

and vine leaves, and bears in his hand a thyrſus (2), entircled with the ſame. His car is drawn ſometimes by lions, at others by tigers, leopards, or panthers, and ſurrounded by a band of Satyrs and Mænades, or wood-nymphs, in frantic poſtures; and, to cloſe the mad proceſſion, appears old Silenus riding on an aſs, which was ſcarcely able to carry ſo fat and jovial a companion.

But on the great ſarcophagus of his grace the duke of Beaufort, at Badminton, he is expreſſed as a young man mounted on a tyger, and habited in a long robe. He holds a thyrſus in one hand, and with the other pours wine into a horn. His foot reſts upon a baſket. His attendants are the ſeaſons properly repreſented, and intermingled with Fauns, Genii, &c.

To arrive at the true original of this fabled deity, we muſt once more re-viſit Egypt, the mother-country of the gods, where he was indeed no other than the Oſiris of that people. Whence ſprung another Bacchus, diſtinguiſhed from him, will preſently appear. We have already had ſufficient occaſion to remark how their Horus changed his name and attributes, according to the ſeaſons, and the circumſtances or operations he was intended to direct. To commemorate the ancient ſtate of mankind, he appeared under the ſymbol of a child, with a ſeraph by his ſide, and aſſumed the name of Ben-Semele (3). This was an image of the weakneſs and imperfection of huſbandry after the deluge. The Greeks, who knew nothing of the true meaning of the figure, called it the ſon of Semele, and to heighten its honour made Jupiter his father, or, according to the eaſtern ſtile (4), produced him out of his thigh. They even embelliſhed the ſtory with all the marvellous circumſtances of his mother's death, and ſo effectually compleated the fable.

Let us add to this, that in all the ancient forms of invocation to the ſupreme being, they uſed the expreſſions afterwards appropriated to Bacchus, ſuch as

(2) The thyrſus was a wooden javelin with an iron head.
(3) Ben-Semele, or the child of the repreſentation.
(4) See Geneſis xlvi. 26, ſpeaking of Jacob's children, or who came out of his thigh.

as Io Terombe (5)! Io Bacche (6)! Io Baccoth! Jehova! Hevan, Hevoe, and Eloah (7)! and Hu Eſh! Atta Eſh (8). Theſe exclamations were repeated after-ages, by the people, who had no longer any ſenſe of their true ſignification, but applied them to the objects of their idolatry. In their huntings they uſed the outcries of Io Saboi (9)! Io Niſſi! which, with a little alteration, became the deity we are ſpeaking of. The Romans or Latins, of all theſe, prefered the name of Baccoth, out of which they compoſed Bacchus. The more delicate ear of the Greeks choſe the word Io Niſſi, out of which they formed Dionyſius. Hence it it is plain, that no Bacchus ever exiſted, but that he was only a maſque or figure of ſome concealed truth. In ſhort, whoever attentively reads Horace's inimitable ode to Bacchus (1), will ſee that Bacchus meant no more than the improvement of the world, by the cultivation of agriculture, and the planting of the vine.

CHAP. XLIII.

OF THE ATTENDANTS OF BACCHUS; SILENUS, SYLVANUS, AND THE MÆNADES OR BACCHÆ, THE SATYRS, FAUNI, AND SELENI.

AS Bacchus was the god of good-humour and fellowſhip, ſo none of the deities appeared with a more numerous or ſplendid retinue.

Silenus, the principal perſon in his train, had been his preceptor, and a very ſuitable one for ſuch a deity; for the old man had a very hearty affection for his bottle; yet Silenus

(5) Io Terombe! let us cry to the Lord; hence Dithyrambus.

(6) Io Baccoth! God ſee our tears! whence Bacchus.

(7) Jehova! Hevan or Hevoe, the author of exiſtence; Eloah, the mighty God! hence Evoe, Evous, &c.

(8) Hu Eſh! thou art the fire! Atta Eſh! thou art the life! hence Attes and Ves.

(9) Io Saboi! Lord thou art an Hoſt to me! Io Niſſi! Lord be my guide! hence Sebatius and Dionyſius, the names of Bacchus.

(1) Horace, Lib. II. Ode XIX.

Silenus diſtinguiſhed himſelf in the giants's war, by appearing on his aſs, whoſe braying put thoſe daring rebels into confuſion (2). Some ſay he was born at Malea, a city of Sparta; others, at Nyſa in Arabia; but the moſt probable conjecture is, that he was a prince of Caria, noted for his equity and wiſdom (3). However this be, he was a conſtant attendant and companion of his pupil in all his expeditions. Silenus was a notable good moraliſt in his cups, as we find in Virgil, who has given us a beautiful oration of his on the nobleſt ſubjects (4), in the fine eclogue which bears his name.

Silenus is depicted as a ſhort corpulent old man, bald-headed, with a flat noſe, prominent forehead, and big ears. He is uſually deſcribed as overloaded with wine, and ſeated on a ſaddled-backed aſs, upon which he ſupports himſelf with a long ſtaff; and in the other hand carries a cantharus or jug, with the handle worn out almoſt by frequent uſe.

Silvanus was a rural deity, who often appears in the train of Bacchus; ſome ſuppoſe him the ſon of Saturn, others of Faunus. He was unknown to the Greeks; but the Latins received the worſhip of him from the Pelaſgi, who, upon their migration into Italy, conſecrated groves to his honour, and appoined ſolemn feſtivals, in which milk was offered to him. Indeed the worſhip of this imaginary deity ſeems wholly to have riſen out of the antient ſacred uſe of woods and groves.

The Mænades were the prieſteſſes and nymphs who attended Bacchus, and were alſo called Thyades, from their fury; Bacchæ, from their intemperance; Mimallones, from their diſpoſition to ape and mimic others, which is one of the qualities of drunken people. Theſe bore thyrſuſes bound with ivy, and in their proceſſion ſhocked the ear and eye with their extravagant cries and ridiculous and indecent contortions.

The

(2) For which it was raiſed to the ſkies, and made a conſtellation.

(3) On this account aroſe the fable of Midas lending him his ears. It is ſaid, that being once taken priſoner, he purchaſed his liberty with this remarkable ſentence, *That it was beſt not to be born; and next to that, moſt eligible to die quickly.*

(4) Virgil, Eclogue VI. 14.

The life-guards or train bands of Bacchus were the Satyrs. It is uncertain whence theſe half creatures ſprung; but their uſual reſidence was in the woods and foreſts, and they were of a very wanton and luſtful diſpoſition; ſo that it was very dangerous for a ſtray nymph to fall into their hands. Indeed it was natural for them to uſe compulſion, for their form was none of the moſt inviting, having deformed heads, armed with ſhort horns, crooked hands, rough and hairy bodies, goats feet and legs, and tails as long as horſes.

We are now to ſeek ſome explanation of this groupe of figures, and to do this we muſt have recourſe to the Egyptian key. As idolatry improved, the feaſts or repreſentations of thoſe people grew more pompous and ſolemn, ſhow degenerated into maſquerade, and religion into farce or frenzy. The Ben-Semele, or child or repreſentation, mentioned in the explanation of Bacchus, became a jolly roſy youth, who, to adorn the pomp, was placed in a chariot, drawn by actors in tigers or leopards ſkins, while others, dreſſed in thoſe of bucks or goats, ſurrounded him; and, to ſhew the dangers they had gone trough in hunting, they ſmeared their faces with dregs of wine, or juice of mulberries, to imitate the blood of the beaſts they killed. Theſe aſſiſtants were called Satyrs(5), Fauns (6), and Thyades (7), and Mænades (8), and Baſſaridas (9). To cloſe the proceſſion, appeared an old man on an aſs, offering wine to the tired youth, who had returned from a proſperous chace, and inviting them to take ſome reſt. This perſon they called Sylen (1), or Sylvan, and his dreſs was deſigned to ſhew, that old men were exempt from thoſe toils of youth, which, by extirpating beaſts of prey, ſecured the approaching harveſt.

All theſe ſymbols were by the Greeks and Romans adopted in their way, and the actors of maſks of Egypt, became the real divinities of nations, whoſe inclination to the marvellous made them greedily embrace whatever flattered that prepoſſeſſion.

CHAP.

(5) From Satur, hidden or diſguiſed.
(6) From Phanim, a maſque or falſe face.
(7) From Thouah, to wander or run about wildly.
(8) From Μαινομαι, to intoxicate or drive mad.
(9) From Batſar, to gather the grapes.
(1) From Selau, ſafety or repoſe.

CHAP. XLIV.

OF HERCULES AND HIS LABOURS.

HAVING gone through the Dii Majores, or celeſtial deities of the firſt rank; we ſhall proceed to the demi gods who were either thoſe heroes whoſe eminent actions and ſuperior virtues raiſed them to the ſkies, or thoſe terreſtrial divinities, who for their beauty and goodneſs to mankind, were claſſed with the gods.

To begin with the former, Hercules undoubtedly claims the foremoſt place. There were ſeveral of this name (2); but he to whom, amongſt the Greeks, the greateſt glory is attributed, was the ſon of Jupiter and Alcmena, wife of Amphitryon king of Thebes. This monarch being gone on an expedition againſt the Ætolians, Jove aſſumed his form, and under that ſafe diſguiſe eaſily enjoyed his deſires. It is ſaid he was ſo enamoured, that he prolonged the darkneſs for three days and three nights ſucceſſively. Hercules was the fruit of this extraordinary amour, and at the ſame time Alcmena bore twins to her huſband, Laodamia, and Iphiclus, who was remarkable for his extraordinary ſwiftneſs.

This intrigue of Jupiter, as uſual, ſoon came to the ears of his jealous wife, who from that moment meditated the deſtruction of Hercules. A favourable occaſion offered to her reſentment. Archippe, the wife of Sthenelus, king of Mycene, being pregnant at the ſame time with Alcmena, Jupiter had ordained, that the child firſt born ſhould have the ſuperiority, or command over the other. Juno cauſed Archippe to be delivered, at the end of ſeven months, of a ſon, called Euryſtheus, and to retard the labour of Alcmena, in the form of an old woman ſhe ſat at the gate of Amphitryon's palace with her legs acroſs, and her fingers interwoven. By this ſecret inchantment, that princeſs was ſeven days and nights in extreme pains, till Galanthis, one of her attendants, ſeeing Juno in this ſuſpicious poſture, and conjecturing

(2) The Egyptian Hercules is reckoned the eldeſt of theſe who ſignalized himſelf in the giants war, and was one of the principal divinities of that country.

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P. 49.

P. 55.

the principles of astronomy and medicine.

(5) Some make the heads of the Lernæan Hydra to be seven; others nine; others fifty.

signalized himself in the giants war, and was one of the principal divinities of that country.

ing the cauſe, ran haſtily out with the news that her miſtreſs was delivered. The goddeſs ſtarting up at the news, Alcmena was that moment freed of her burthen; but Juno was ſo incenſed at Galanthis, that ſhe changed her into a weeſel.

During his infancy, Juno ſent two ſerpents to deſtroy him in his cradle, but the undaunted child ſtrangled them with both his hands. After this, as he grew up, he diſcovered an uncommon ſtature and ſtrength of body (3), as well as heroic ardour of mind. Theſe great qualities of nature were improved by ſuitable care, his education being entruſted to the greateſt maſters (4); ſo that it is no wonder if, with ſuch conſiderable advantages, he made ſuch a ſhining figure in the world.

His extraordinary virtues were early put to the trial, and the taſks impoſed on him by Euryſtheus, on account of the danger and difficulty which attended their execution, received the name of the Labours of Hercules, and are commonly reckoned twelve in number.

1. The firſt labour, or triumph of Hercules, was the death of the Nemæan lion. It is ſaid this furious animal, by Juno's direction, fell from the orb of the Moon, and was invulnerable. It infeſted the Nemæan woods, between Philus and Cleone, and did infinite miſchief. The hero attacked it both with his arrows and club, but in vain, till perceiving his error, he firſt ſtrangled, and then tore it in pieces with his hands. The ſkin he preſerved, and conſtantly wore, as a token of his victory.

2. His next enterprize was againſt a formidable ſerpent, or monſter, which harboured in the fens of Lerna, and infected the region of Argos with his poiſonous exhalations. The number of heads aſſigned this creature is various (5); but all authors agree, that when one was cut

(3) Some ſay when he arrived at manhood he was four cubits high, and had three rows of teeth.

(4) Linus, the ſon of Apollo, inſtructed him in philoſophy; Eurytus taught him archery; Eumolpus, muſic, particularly the art of touching the lyre; from Harpalychus, the ſon of Mercury, he learnt wreſtling and the gymnaſtic exerciſes; Caſtor ſhewed him the art of managing his weapons; and to complete all, Chiron initiated him in the principles of aſtronomy and medicine.

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cut off, another ſucceeded in its place, unleſs the wound was immediately cauteriſed. Hercules, not diſcouraged, attacked this dragon, and having cauſed Iolaus to cut down wood ſufficient for flaming brands, as he cut off the heads, applied them to the wounds, and by that means obtained the conqueſt, and deſtroyed the Hydra. Some explain this fable, by ſuppoſing Lerna a marſh, much troubled with ſnakes, and other poiſonous animals, which Hercules and his companions deſtroyed, by ſetting fire to the reeds. Others imagine he only drained this fen, which was before unpaſſable. Others make Lerna, a fort or caſtle of robbers, under a leader called Hydra, whom Hercules extirpated. However this be, in conſideration of the ſervice of Iolaus on this occaſion, when he grew decrepid with old age, his maſter, by his prayers, obtained a renewal of his youth.

3. The next taſk impoſed on him by Euryſtheus, was to bring him alive a huge wild boar, which ravaged the foreſt of Erymanthus, and had been ſent to Phocis by Diana, to puniſh Oneus for neglecting her ſacrifices(6). In his way he defeated the Centaurs, who had provoked him by inſulting Pholus his hoſt. After this he ſeized the fierce animal in a thicket, ſurrounded with ſnow, and purſuant to his injunction, carried him bound to Euriſtheus, who had like to have fainted at the ſight.

4. This monarch, after ſuch experience of the force and valour of Hercules, was reſolved to try his agility: for this end he was commanded to take a hind which frequented Mount Mænelaus, and had brazen feet and golden horns. As ſhe was ſacred to Diana, Hercules durſt not wound her, and it was not eaſy to run her down: this chace coſt him a whole year's foot-ſpeed. At laſt, being tired out, the hind took to the receſſes of mount Artemeſius, but was in her way overtaken, as ſhe croſſed the river Ladon, and brought to Mycene.

5. Near the lake Stymphalus, in Arcadia, harboured certain birds of prey, with wings, beaks, and talons of iron, who preyed on human fleſh, and devoured all that paſſed that way. Theſe Euryſtheus ſent Hercules

(6) This ſtory has a near reſemblance with the boar of Calydon, mentioned in the article of Diana.

Hercules to deſtroy. Some ſay he killed them with his arrows (7); others, that Pallas lent him ſome brazen aattles made by Vulcan, the ſound of which frightened them to the iſland of Aretia. Some ſuppoſe the birds called Stymphalides, a gang of deſperate banditti, who had their haunts near that lake.

6. His next expedition was againſt the Cretan bull. Minos, king of that iſland, being formidable at ſea, had forgot to pay Neptune the worſhip due to him. The deity, to puniſh his neglect, ſent a furious bull, whoſe noſtrils breathed fire, to deſtroy the country. Hercules brought this terrible animal bound to Euryſtheus, who on account of his being ſacred, let him looſe in the territory of Marathon, where he was afterwards ſlain by Theſeus. Some reduce the ſtory to this, that Hercules only was ſent to Crete, to procure Euryſtheus a bull for breeding out of.

7. Diomede, king of Thrace, the ſon of Mars and Cyrene, was a tyrant poſſeſſed of a ſtud of horſes, ſo wild and fierce, that they breathed fire, and were conſtantly fed with human fleſh, their maſter killing all ſtrangers he could meet with for provender for his cattle. Hercules having vanquiſhed him, gave him as a prey to them, and killing ſome, brought the reſt to Euryſtheus.

8. The next employment of Hercules ſeems a little too mean for a hero, but he was obliged to obey a ſevere taſk-maſter, who was ſo ſenſible of his own injuſtice in theſe injunctions, that he did not care to truſt himſelf in the power of the perſon he commanded (8). Augeas, king of Elis, had a ſtable intolerable, from the ſtench ariſing from the dung and filth it contained, which is not very ſurpriſing, if it be true, that it ſheltered three thouſand oxen, and had not been cleaned for thirty years. This place Euryſtheus ordered Hercules to clear in one day, and Augeas promiſed him, if he performed it, to give him a tenth part of the cattle. Hercules, by turning

(7) There is an ancient gem expreſſive of this. See Ogle's antiquities.

(8) It is ſaid Euryſtheus never would ſuffer Hercules to enter Mycene, but notified his commands to him over the walls, by Capreas, an herald.

turning the courſe of the river Alpheus through it, executed his deſign; which Augeas ſeeing, refuſed to ſtand by his engagement. The hero, to reward his perfidy, ſlew him with his arrows, and gave his kingdom to Phyleus, his ſon, who had ſhewed his abhorrence of his father's treachery. Some add, that, from the ſpoils taken at Elis, Hercules inſtituted the Olympic games of Jupiter, celebrated every fifth year, and which afterwards gave riſe to the Grecian æra.

9. Euryſtheus, deſirous to preſent his daughter Admeta with the belt or girdle worn by Hippolyta, queen of the Amazons, Hercules was ſent on this expedition; he was but ſlenderly provided, having but one ſhip; but valour like his was never deſtitute of reſources in diſtreſs. In his way he defeated and killed Mygdon and Amycus, two brothers, who oppoſed his paſſage, and ſubduing Bebrycia, gave it to Lycus, one of his companions, who changed its name to Heraclea, in memory of his benefactor. On his approach to Themiſcyra, he learnt that the Amazons had collected all their forces to meet him. The firſt engagement was warm on both ſides, ſeveral of the braveſt of theſe viragoes were killed, and others made priſoners. The victory was followed by the total extermination of that female nation, and Hippolyta, their queen, was by the conqueror given to Theſeus, as a reward for his valour. Her belt he brought to Euryſtheus.

10. His ſucceeding exploit was againſt Geryon, king of Spain, who had three bodies, and was the ſon of Chryſaoris and Calirrhoe. This monarch had a breed of oxen, of a purple colour, who devoured all ſtrangers caſt to them, and were guarded by a dog with two heads, a dragon with ſeven, beſides a very watchful and ſevere keeper. Hercules killed both the monarch and his guards, and carried the oxen to Gadira, or Cadiz, from whence he brought them to Euryſtheus. It was during this expedition, that our hero, as eternal monuments of his glory, erected two pillars at Calpe and Abyle, upon the utmoſt limits of Africa and Europe. Some give a more ſimple turn to the whole, by ſaying Geryon was a king of Spain. and governed by means of three ſons famous for valour and prudence, and that Hercules.

cules having raiſed an army of mercenary troops in Crete, firſt overcame them, and ſubdued that country.

11. The next taſk enjoined him by Euryſtheus, was to fetch him the golden apples of the Heſperides (9), which were guarded by a dragon with a hundred heads. The injunction was not eaſy, ſince Hercules was even ignorant of the place where they grew. The nymphs of Eridanus, whom he conſulted, adviſed him to go to Prometheus (1), who gave him the information and directions he wanted, after which he vanquiſhed the dragon, and brought the precious fruit to his maſter.

12. The laſt command of Euryſtheus was for him to go down to hell, and bring away Cerberus, Pluto's maſtiff. Hercules, having ſacrificed to the gods, entered the infernal regions, by a cavity of mount Tænarus, and on the banks of Acheron found a white poplar-tree, of which he made him a wreath, and the tree was ever after conſecrated to him; paſſing that river he diſcovered Theſeus and Pirithous chained to a ſtone. The former he releaſed, but left the latter confined. Mænetius, Pluto's cowherd, endeavouring to ſave his maſter's dog, was cruſhed to death. Cerberus, for refuge, fled beneath Pluto's throne, from whence the hero dragged him out, and brought him upon earth by way of Træzene. At ſight of the day, the monſter vomited a poiſonous matter, from whence ſprung the herb aconite, or wolf's-bane; but being preſented to Euryſtheus, he ordered him to be diſmiſſed, and ſuffered him to return to hell.

It would be almoſt endleſs to enumerate all the actions of this celebrated author of antiquity, and therefore we ſhall only touch on the principal. He delivered Creon, king of Thebes, from an unjuſt tribute impoſed on him by Erginus and the Myniæ, for which ſervice that prince gave him his daughter Megara, by whom he had ſeveral ſons but Juno ſtriking him with frenzy, he ſlew theſe children,

(9) Juno, on her marriage with Jupiter, gave him theſe trees, which bore golden fruit, and were kept by the nymphs Ægle, Arcthuſa, and Heſperethuſa, daughters of Heſperus, who were called the Heſperides.

(1) Or, as others ſay, in Nereus, who eluded his enquiry, by aſſuming various ſhapes.

dren, and on recovering his ſenſes, became ſo ſhocked at his cruelty, that he abſtained from all human ſociety for ſome time. In his return from the expedition againſt the Amazons, Laomeden, king of Troy, by the promiſe of ſome fine horſes, engaged him to deliver his daughter Heſione, expoſed to a vaſt ſea monſter ſent by Neptune; but when he had freed the princeſs, the deceitful monarch retracted his word. Upon this Hercules took the city, killed Laomeden, and gave Heſione to Telamon, who firſt ſcaled the walls (2). After this he ſlew Timolus and Telegonos, the ſons of Proceus, two celebrated wreſtlers, who put to death all whom they overcame. He alſo killed Serpedon, ſon of Neptune, a notorious pirate.

During his African expedition, he vanquiſhed Cynus, king of Theſſaly, the ſon of Mars and Cicobulina, a ſavage prince, who had vowed to erect his father a temple with the heads or ſkulls of the ſtrangers he deſtroyed. In Libya, he encountered the famous Antæus, the ſon of Earth, a giant of immenſe ſtature, who forced all whom he met to wreſtle with him, and ſo ſtrangled them. He challenged Hercules, who flung him thrice, and thought each time he had killed him; but on his touching the ground he renewed his ſtrength. Hercules being appriſed of this, held him up in the air, and ſqueezed him in ſuch a manner, that he ſoon expired (3). In his progreſs from Libya to Egypt, Buſiris, a cruel prince, laid an ambuſcade to ſurpriſe him, but was himſelf, and his ſon Amphiadamus, ſacrificed by the victor on the altars he had profaned. In Arabia he beheaded Emathion, the ſon of Tithonus, for his want of hoſpitality; after which, croſſing mount Caucaſus, he delivered Prometheus. In Calydon, he wreſtled with Achelous, for no leſs a prize than Deianira, daughter to king Oeneus. The conteſt was long dubious, for his antagoniſt had the faculty of aſſuming all ſhapes; but as he took that of a bull, Hercules tore off one of his horns, ſo that he was forced to ſubmit, and to redeem it, by giving the conqueror

(2) This princeſs redeemed her brother Priamus; who was afterwards king of Troy.

(3) This is finely expreſſed in a double antique ſtatue belonging to the earl of Portſmouth, at Huſbourne, in Hampſhire.

queror the horn of Amalthæa, the daughter of Harmodius; which Hercules filled with a variety of fruits, and conſecrated to Jupiter. Some explain the fable thus; Achelous is a winding river of Greece, whoſe ſtream was ſo rapid, that it overflowed the banks, roaring like a bull. Hercules forced it into two channels; that is, he broke off one of the horns, and ſo reſtored plenty to the country.

This hero reduced the iſle of Coos, and put to death Eurylus, king of it, with his ſons, on account of their injuſtice and cruelty; but the princeſs Chalchiope, the daughter, he married, by whom he had a ſon named Theſſalus, who gave his name to Theſſaly. He ſubdued Pyracmos, king of Eubœa, who had, without a cauſe, made war on the Bœotians. In his way to the Heſperides, he was oppoſed by Albion, and Brigio, two giants, who put him in a great hazard, his arrows being ſpent. Jupiter, on his prayer, overwhelmed them with a ſhower of ſtones, whence the place was called the ſtony field. It lies in the Gallia Narbonenſis. Hercules did great ſervice in Gaul, by deſtroying robbers, ſuppreſſing tyrants and oppreſſors, and other actions truly worthy of the character of a hero; after which, it is ſaid, he built the city Aleſia, and made it the capital of the Celtæ, or Gauls. He alſo opened his way through the Alps into Italy, and by the coaſts of Liguria and Tuſcany, arrived on the banks of the Tyber, and ſlew the furious robber Cacus, who from his den on mount Aventine, infeſted that country. Being denied the rites of hoſpitality, he killed Theodamas, the father of Hylas, but took the latter with him, and treated him kindly.

Hercules, however intent on fame and glory, was, like other heroes, but too ſuſceptible of love. We find an inſtance of this in Omphale, queen of Lydia, who gained ſuch an aſcendant over him, that he was not aſhamed to aſſume a female dreſs, to ſpin amongſt her women, and ſubmit to be corrected by her according to her caprice.

His favourite wife was Deianira, before-mentioned, and whoſe jealouſy was the fatal occaſion of his death. Travelling with this princeſs through Ætolia, they had occaſion to paſs a river, ſwelled by the ſudden rains. Neſſus, the centaur, offered Hercules his ſervice to carry over his conſort, who accepting it, croſſed over before them.

them. The monſter, ſeeing the opportunity favourable, offered violence to Deianira, upon which her huſband, from the oppoſite bank, pierced him with one of thoſe dreadful arrows, which being dipped in the blood of the Lernæan Hydra, gave a wound incurable by art. Neſſus expiring, gave the princeſs his garment all bloody, as a ſure remedy to recover her huſband, if ever he ſhould prove unfaithful. Some years after, Hercules having ſubdued Oechalia, fell in love with Iole, a fair captive, whom he brought to Eubœa, where, having erected an altar to ſacrifice to Jove for his victory, he diſpatched Lycus to Deianira, to carry her the news, and inform her of his approach. This princeſs, from the report of the meſſenger, ſuſpecting her huſband's fidelity, ſent him as a preſent the coat of Neſſus, which he no ſooner put on, but he fell into a delirius fever, attended with the moſt excruciating torments. Unable to ſupport his pains, he retired to mount Oeta, and erecting a pile of wood, to which he ſet fire, threw himſelf into the flames, and was conſumed (4). Lycus, his unhappy friend and companion, in his agony, he firſt hurled into the river Thermopolis, where he became a rock; his arrows he bequeathed to Philoctetes, who buried his remains in the river Dyra.

So periſhed this great hero of antiquity, the terror of oppreſſors, the friend of liberty and mankind, for whoſe happineſs (as Tully obſerves) he braved the greateſt dangers, and ſurmounted the moſt arduous toils, going through the whole earth with no other view than the eſtabliſhing peace, juſtice, concord, and freedom. Nothing can be added to heighten a character ſo glorious as this.

Hercules left ſeveral children; by Deianira he had an only daughter, called Macaria; by Melita, who gave her name to the iſle of Malta, he had Hylus: Afar, Lydus, and Scythes, were his ſons, who are ſaid to have left their appellation to Africa, Lydia, and Scythia; beſides which, he is ſaid to have had fifty ſons by the fifty daughters

(4) There is at Wilton, the ſeat of the earl of Pembroke, amidſt a multitude of other valuable curioſities, a ſmall marble ſtatue of Lycus, ſupporting the dying Hercules, of inimitable workmanſhip, in which the chiſſel appears to be infinitely ſuperior to the pencil.

daughters of Theſtius. However, his offspring were ſo numerous, that above thirty of his deſcendants bore his name, whoſe actions being all attributed to him, produced the confuſion we find in his hiſtory.

Euryſtheus, after his death, was ſo afraid of theſe Heraclidæ, that by his ill uſage he forced them to fly to Athens, and then ſent an embaſſy to that city to deliver them up, with menaces of a war in caſe of refuſal. Iolaus, the friend of Hercules, who was then in the ſhades, was ſo concerned for his maſter's poſterity, that he got leave from Pluto to return to earth, and kill the tyrant, after which he willingly returned to hell.

Hercules, who was alſo called Alcides, was, after his death, by his father Jupiter deified, and with great ſolemnity married to Hebe his half ſiſter, the goddeſs of youth At firſt ſacrifices were only offered to him as a hero; but Phæſtius coming into Sycionia altered that method. Both the Greeks and Romans honoured him as a god, and erected temples to him in that quality. His victims were bulls or lambs, on account of his preſerving the flocks from wolves, i. e. delivering men from tyrants and robbers. He was called alſo Melius, from his taking the Heſperian fruit, for which reaſon apples were uſed (5) in his ſacrifices. Mehercule, or by Hercules, was, amongſt the Romans, an oath only uſed by the men.

Many perſons were fond of uſing this celebrated name. Hence Diodorus reckons up three; Cicero ſix; others to the number of forty-three. But the Greeks aſcribed to the Theban Hercules the actions of all the reſt. But the foundation of all was laid in the Phœnician or Egyptian Hercules: for the Egyptians did not borrow the name from the Grecians, but rather the Grecians, eſpecially thoſe who gave it to the ſon of Amphitryon from the Egyptians; principally, becauſe Amphitryon and Alcmene, the parents of the Grecian Hercules, were both of Egyptian deſcent (6). The name too is of Phœnician extraction (7), a name given to the diſcoverers of new countries, and the planters of colonies there; who frequently ſignalized themſelves no leſs by civilizing the

(5) From μεγος, an apple.
(6) Herodotus in Euterpo.
(7) Harokel, a merchant.

the inhabitants and freeing them from the wild beaſts that infeſted them, than by the commerce which they eſtabliſhed; which no doubt was the ſource of ancient heroiſm and war (8). And however the Phœnician and Egyptian hero of this name may have been diſtinguiſhed by a multitude of authors; I am fully perſuaded, after the moſt diligent enquiry, that they were indeed one and the ſame perſon: of whoſe hiſtory let us take a ſhort review.

About the year of the world 2131, the perſon diſtinguiſhed by the name of Hercules Aſſis (9), ſucceeded Janias as king of Lower Egypt, being the laſt of the Hyſcos, or ſhepherd-kings from Canaan; who had held the country 259 years. He continued the war with the kings of Upper Egypt 49 years, and then by agreement withdrew, with his ſubjects, to the number of 240,000. In his retreat he is ſaid to have founded firſt the city of Jeruſalem (1), and afterwards that of Tyre, where he is ſaid to have founded firſt the city of Jeruſalem (1), and afterwards that of Tyre, where he was called Melcarthus (2). From Egypt he brought the computation of 365 days to the year, and ſettled it in his own kingdom, where it continued many ages. In his voyages he viſited Africa, where he conquered Antæus, Italy, France, Spain as far as Cadiz, where he ſlew Geryon; and proceeded thence even to the Britiſh iſles; ſettling colonies, and raiſing pillars wherever he came, as the ſtanding monuments of himſelf, and of the patriarchal religion which he planted; for pillars placed on eminences in circular order, were the temples of thoſe early times, and as yet we find no footſteps of idolatry, either in Egypt or Phœnicia. To his arrival in theſe iſlands (and not in Liguria) muſt be applied whatever is related of his encounter with Albion and Bergion, and of his being aſſiſted, when his weapons were ſpent, by a ſhower of ſtones from heaven. Albion is the name given afterwards to this country; and by the miraculous ſhower of ſtones no more is intended, than that the inhabitants were at laſt reconciled to him on account of the divine religion which he

(8) Banier's mythology, vol. iv. p. 72.

(9) Aſſis, the valiant; ſo that Hercules Aſſis, is the heroic merchant.

(1) Manetho apud Joſephum, l. 1. contra Apion.

(2) Or king of the city, from Melek, king, and Cartha, city.

he taught, and the great number of theſe open temples erected by him. He is ſaid to have been attended by Apher, the grandſon of Abraham, whoſe daughter he married, and by whom he had a ſon named Dodorus(3). To him the Phœnicians were indebted for the gainful trade of tin, which gave name to theſe iſlands (4). He found out alſo the purple dye, and ſeems to have been the firſt who applied the loadſtone to the purpoſes of navigation, thence called Lapis Heraclius. He is ſuppoſed to have been drowned at laſt; and became afterwards one of the firſt objects of idolatry amongſt his countrymen. The ſolemnities were performed to him in the night, as to one, who after all his great fatigues and labours, had at length gained a time and place of reſt. Manetho calls him Arcles.

Hercules is uſually depicted in a ſtanding attitude, having the ſkin of the Nemæan lion thrown over his ſhoulders, and leaning on his club, which is his inſeparable attribute. The judgment of this hero, or his preference of Virtue to Vice, who both ſolicit him to embrace their party, makes one of the fineſt pictures of antiquity. The choice he made did no diſhonour to his memory.

It may not be amiſs to add the explanation of the fable of the Heſperides, as given by a late ingenious author (5), and which ſufficiently ſhews how the moſt important and uſeful truths, repreſented under the plaineſt ſymbols, became diſguiſed or disfigured by error and fiction. The Phœnicians were the firſt navigators in the world, and their trade to Heſperia and Spain was one of the nobleſt branches of their commerce. From hence they brought back exquiſite wines, rich ore of gold and ſilver, and that fine wool to which they gave ſo precious a purple dye. From the coaſt of Mauritania they drew the beſt corn, and, by the way of the Red Sea, they exchanged iron ware and tools of ſmall value for ivory, ebony, and gold duſt. But, as the voyage was long, the adventurers

(3) Joſephus, from Polyhiſtor and Cledemus. Idem in Antiq. l. 1. Shindler's Lexicon. See Stukely's Abury and Stonehenge; and Cooke's Enquiry into the Patriarchal Religion.

(4) Britannia is from Barat-anac, the land of tin.

(5) La Pluche's hiſtory of the heaven's, vol. II. 150.

adventurers were obliged to aſſociate and get their cargoes ready in winter, ſo as to ſet out early in ſpring. The public ſign, expoſed on theſe occaſions, was a tree with golden fruit, to denote the riches ariſing from this commerce. The dragon which guarded the tree, ſignified the danger and difficulty of the voyage. The capricorn, or ſometimes one horn placed at the root, expreſſed the month or ſeaſon; and the three months of winter, during which they prepared for the expedition, were repreſented by three nymphs, who were ſuppoſed to be proprietors of the tree, and had the name of Heſperides (6); which fully ſhewed the meaning of this emblematical groupe, from whence the Greeks, miſtaking its deſign and uſe, compoſed the Romance of the Heſperian gardens.

CHAP. XLV.

OF HEBE AND GANYMEDE.

HEBE, the goddeſs of youth, was, according to Homer, the daughter of Jupiter and Juno. But the generality of writers relate her birth thus: Juno being invited to an entertainment by Apollo, eat very eagerly ſome wild lettuces, upon which ſhe conceived, and inſtantly brought forth this goddeſs. Jove was ſo pleaſed with her beauty, that he made her his cup-bearer, in the diſcharge of which office ſhe always appeared crowned with flowers. Unluckily at a feſtival of the gods in Ethiopia, Hebe being in waiting, ſlipped her foot, and got ſo indecent a fall, that Jupiter was obliged to remove her from her uſual attendance. To repair this diſgrace, as well as the loſs of her poſt, Jupiter, upon Hercules being advanced to the ſkies, married him to Hebe, and their nuptials were celebrated with all the pomp becoming a celeſtial wedding. By this union ſhe had a ſon named Anicetus, and a daughter called Alexiare.

Hebe was held in high veneration amongſt the Sicyonians, who erected a temple to her by the name of

(6) From Eſper, the good ſhare or beſt lot. See 2 Samuel vi. 19

of Dia. She had another at Corinth, which was a ſanctuary for fugitives; and the Athenians conſecrated an altar in commmon to her and Hercules.

Ganymede, who ſucceeded to her office, was the ſon of Tros, king of Phrygia or Troy, and a prince of ſuch wiſdom and perſonal beauty, that Jūpiter, by the advice of the gods, reſolved to remove him from earth to the ſkies. The eagle diſpatched on this commiſſion, found him juſt leaving his flock of ſheep, to hunt on mount Ida, and ſeizing him in his talons, brought him unhurt to the heavens, where he entered on his new office of filling nectar to Jupiter; though others ſay, he was turned into that conſtellation, or ſign of the Zodiac, which goes by the name of Aquarius (7).

The mythologiſts make Hebe ſignify that mild temperature of the air, which awakens to life the trees, plants, and flowers, and cloaths the earth in vegetable beauty; for which cauſe ſhe is called the goddeſs of perpetual youth. But when ſhe ſlips or falls, that is, when the flowers fade, and the autumnal leaves drop, Ganymede, or the winter, takes her place.

CHAP. XLVI.

OF CASTOR AND POLLUX.

WE have already, under the article of Jupiter, mentioned his amours with Leda, the wife of Tyndarus, king of Sparta, in the form of a ſwan, on which account he placed that figure amongſt the conſtellations. Leda brought forth two eggs, each containing twins. From that impregnated by Jupiter proceeded Pollux and Helena, both immortal; from the other Caſtor and Clytemneſtra, who being begot by Tyndarus, were both mortal. They went, however, all by the common name of Tyndaridæ, and were born and educated in Paphnus, an iſland belonging to Lacædemon, though the Meſſinians diſputed this honour with the Spartans. The two brothers, however,

(7) The winter being attended with frequent rains, it is not improbable that Ganymede ſhould be the ſign Aquarius.

however, differing in their nature and temper (8), had entered into an inviolable ſpiendſhip, which laſted for life. Jove ſoon after ſent Mercury to remove them to Pellene, for their further improvement. As Jaſon was then preparing for his expedition to Colchis, in ſearch of the golden fleece, and the nobleſt youths in Greece crowded to become adventurers with him, our two brothers offered their ſervices, and behaved, during the voyage, with a courage worthy of their birth. Being obliged to water on the coaſt of Babrycia, Amycus, ſon of Neptune, king of that country, challenged all the Argonauts to box with him, Pollux accepted the bravado and killed him.

After their return from Colchis, the two brothers were very active in clearing the ſeas of Greece from pirates. Theſeus, in the mean time, had ſtolen their ſiſter Helena; to recover whom, they took Athens by ſtorm, but ſpared all the inhabitants, except Æthra, mother to Theſeus, whom they carried away captive. For this clemency they obtained the title of Dioſcuri (9); yet love ſoon plunged them in the ſame error they had ſought to puniſh in the perſon of Theſeus. Leucippus and Arſione had two beautiful daughters, called Phœbe and Talayra. Theſe virgins were contracted to Lynceus and Ida, the ſons of Aphareus. The two brothers, without regard to theſe engagements, carried them off by force. Their lovers flew to their relief, and met the raviſhers with their prize near mount Taygetus. A ſmart conflict enſued, in which Caſtor was killed by Lynceus, who, in return, fell by the hands of Pollux. This immortal brother had been wounded by Ida, if Jupiter had not ſtruck him with his thunder. Pollux, however, was ſo touched with his loſs, that he earneſtly begged of this deity to make Caſtor immortal; but that requeſt being impoſſible to grant, he obtained leave to ſhare his own immortality with his brother; ſo that they are ſaid to live and die alternately every day (1). They were buried in

(8) This particular we learn from Horace:

Caſtor gaudet equis: ovo prognatus eodem
Pugnis: quot capitum vivunt totidem ſtudiorum
——millia. Horat.

(9) The ſons of Jupiter.

(1) Virgil alludes to this;

Si fratrem Pollux *alterna morte redemit*
——Itque reaque viam. VIRG. Æneid VI.

in the country of Lacedæmon, and forty years after their deceaſe tranſlated to the ſkies, where they form a conſtellation called Gemini, (one of the ſigns of the Zodiac) one of which ſtars riſes as the other ſets. A dance of the martial kind invented to their honour, called the Pyrhic or Caſtorean dance.

Caſtor and Pollux were eſteemed as deities propitious to navigation: the reaſon was this: when the Argonauts weighed from Sigæum (2), they were overtaken with a tempeſt, during which Orpheus offered vows for the ſafety of the ſhip; immediately two lambent flames were diſcovered over the heads of Caſtor and Pollux, which appearance was ſucceeded with ſo great a calm, as gave the crew a notion of their divinity. In ſucceeding times theſe fires, often ſeen by the mariners, were always taken as a good or favourable omen. When one was ſeen alone, it was reckoned to forbode ſome evil, and was called Helena (3).

The Chephalenſes (or inhabitants of Cephalonia) placed theſe two deities amongſt the Dii Magni. The victims offered them were white lambs. The Romans paid them particular honours for their aſſiſtance in an engagement with the Latins, in which they appeared on their ſide, mounted on white horſes, and turned the ſcale of victory in their favour. For this a temple was erected to them in the Forum. Amongſt the Romans, Ædaſtor was an oath peculiar to the women, but Ædopol was uſed indiſcriminately by both ſexes.

Caſtor and Pollux were repreſented as two beautiful youths, completely armed, and riding on white horſes, with ſtars over their helmets. Theſe deities were unknown to the Egyptians or Phœnicians.

CHAP. XLVII.

OF PERSEUS AND BELLEROPHON.

THIS hero was the ſon of Jupiter and Danae, whoſe amour has been already mentioned, and is inimitably deſcribed

(2) This cape lies near Troy.
(3) The firſt Helena carried off by Theſeus.

deſcribed by Horace (4). Acriſius her father, on hearing of his daughter's diſgrace, cauſed her and the infant to be ſhut up in a cheſt and caſt into the ſea, which threw them on the iſle of Seriphus, governed by king Polydectes, whoſe brother Dictys being a fiſhing, took them up, and uſed them kindly. When Perſeus, for ſo he was called, was grown up, Polydectes, who was enamoured of his mother, finding he would be an obſtacle to their courtſhip, contrived to ſend him on an exploit he judged would be fatal to him: this was to bring him the head of Meduſa, one of the Gorgons. This inchantreſs lived near the Tritonian lake, and turned all who beheld her into a ſtone. Perſeus in this expedition was favoured by the gods; Mercury equipped him with a ſcymeter, and the wings from his heels; Pallas lent him a ſhield, which reflected objects like a mirror; and Pluto granted him his helmet, which gave him the privilege of being inviſible. In this manner he flew to Tartaſſes in Spain, where, directed by his mirror, he cut off Meduſa's head, and putting it in a bag lent him by the nymphs, brought it to Pallas. From the blood aroſe the winged horſe Pegaſus, and all ſorts of ſerpents. After this the hero paſſed into Mauritania, where his interview with Atlas has been already ſpoken of under its proper article (5).

In his return to Greece (others ſay, at his firſt ſetting out) he viſited Æthiophia, and mounted ou Pegaſus, delivered Andromeda, daughter of Cephus, king of that country, who was expoſed to a ſea monſter. After his death this princeſs, and her mother Caſſiope, or Caſſiopeia, were placed amongſt the celeſtial conſtellations.

Perſeus was not only famous for arms, but literature, if it be true that he founded an academy on mount Helicon. Yet he had the misfortune inadvertently to commit the crime of parricide; for being reconciled to his grandfather Acriſius, and playing with him at the diſcus or quoits, a game he had invented, his quoit bruiſed the old king in the foot, which turned to a mortification, and carried him off. Perſeus interred him, with great ſolemnity, at the gates of Argos. Perſeus himſelf was buried

(4) Horat. Lib. III. Ode XVI.
(5) See the article of Atlas.

ried in the way between Argos and Mycenæ, had divine honours decreed him, and was placed amongſt the ſtars.

Bellerophon, the ſon of Glaucus, king of Ephyra, and grandſon of Siſyphus, was born at Corinth. Happening accidentally to kill his brother, he fled to Prætus, king of Argos, who gave him an hoſpitable reception; but Sthenobæa, his queen, falling enamoured with the beautiful ſtranger, whom no entreaties could prevail on to injure his benefactor, accuſed him to her huſband, who, unwilling to take violent meaſures, ſent him into Lycia, with letters to Jobates, his father-in-law (6), deſiring him to puniſh the crime. This prince, at the receipt of the order, was celebrating a feſtival of nine days, which prevented Bellerophon's fate. In the mean time he ſent him to ſubdue the Solymi and Amazons, which he performed with ſucceſs. Jobates next employed him to deſtroy the chimæra (7), a very uncommon monſter. Minerva, or, as others ſay, Neptune, compaſſionating his innocence, expoſed to ſuch repeated dangers, furniſhed him with the horſe Pegaſus, by whoſe help he came off victorious. Jobates, on his return, convinced of his truth and integrity, and charmed with his virtues, gave him his daughter Philonoe, and aſſociated him in his throne. Sthenobæa hearing how her malice was diſappointed, put an end to her life. But, like other princes, Bellerophon grew fooliſh with too much proſperity, and, by the aſſiſtance of Pegaſus, reſolved to aſcend the ſkies; Jupiter, to check his preſumption, ſtruck him blind in the flight, and he fell back to the earth, where he wandered till his death, in miſery and contempt. Pegaſus, however, made a ſhift to get into Heaven, where Jupiter placed him amongſt the conſtellations.

Let us once more try to give ſome explanation of theſe two fables. The ſubjects of Cyrus, who before this time had been known by the name of Cuthæans and Elamites, henceforward began to be diſtinguiſhed by that of the Perſians (8), or horſemen. For it was he

(6) King, in his hiſtory, makes Jobates his ſon-in-law.

(7) The chimæra was a monſter with the forepart like a lion, the middle like a goat, and the tail like a ſerpent.

(8) Perſim, horſemen.

who firſt inured them to equeſtrian exerciſes, and even made it ſcandalous for one of them to be ſeen on foot. Perſes, or Perſeus, then is a horſeman, one who had learned the art of horſemanſhip from the Phœnicians, who attended Cadmus into Greece. The wings at his heels, with which he is ſaid to have been ſupplied by Mercury, were the ſpurs he wore; by the aſſiſtance of which he made ſuch ſpeed. The Pegaſus was no more than a reined ſteed (9). His rider, Bellerephon, is the captain of the archers or lancemen (1). The chimæra, having the form of a lion before, a dragon behind, and a goat between, is but the innocent repreſentative of three captains of the Solymi, (a colony of the Phœnicians in Piſidia) whoſe names, in the language of that people, happened to ſignify theſe three creatures (2). And the very place in the country of the Argives, where Bellerophon mounted his horſe and ſet forward, the Greeks called Kenthippe (3). From ſuch trifling grounds, the induſtrious Greeks, according to their cuſtom, wove this wondrous tale.

CHAP. XLVIII.

OF JASON, AND THE GOLDEN FLEECE,

THIS ancient Greek hero was the ſon of Æſon, king of Theſſaly and Alcimede; and by the father's ſide allied to Æolus. Pelias, his uncle, who was left his guardian, ſought to deſtroy him; but he was conveyed by his father's friends to a cave, where Chiron inſtructed him in phyſic, whence he took the name of Jaſon (4). Arriving at years of maturity, he returned to his uncle, who, probably with no favourable intention to him, firſt inſpired

(9) From Pega, a bridle, and Sus, a horſe.

(1) From Bal, a lord or captain, and Harovin, archers or lancemen.

(2) Ary, a lion; Tſoban, a dragon; and Azal or Urzil, a kid.

(3) From κεντέω, to ſtimulate or ſpur, and ἵππος, an horſe. See Bockart's Hierozicon, l. 2, c. 6, p. 99.

(4) Or Healer, his former name being Diomede.

inſpired him with the notion of the Colchian expedition, and agreeably flattered his ambition with the view of ſo tempting a prize as the Golden Fleece.

Athamas, king of Thebes, by his firſt wife had Helle and Phrixus. Ino, his ſecond, fell in love with Phrixus, her ſon-in-law; but being rejected in her advances, ſhe took the opportunity of a great famine to indulge her revenge, by perſuading her huſband, that the gods could not be appeaſed, till he ſacrificed his ſon and daughter. But as they ſtood at the altar, Nephele, their mother (5), inviſibly carried them off, giving them a golden ram he had got from Mercury, to bear them through the air; however, in paſſing the Streights between Aſia and Europe, Helle fell into the ſea, which from thence was called Helleſpont. Phrixus continued his courſe to Colchis; where Æta, king of the country, entertained him hoſpitably: after which he offered up his ram to Jupiter (6), and conſecrated the ſkin or hide in the grove of Mars. It was called the Golden Fleece from its colour (7), and guarded by bulls breathing fire, and a watchful dragon that never ſlept, as a pledge of the utmoſt importance.

Jaſon being determined on the voyage, built a veſſel at Colchos, in Theſſaly, for the expedition (8). The fame of this deſign ſoon drew the braveſt and moſt diſtinguiſhed youth of Greece to become adventurers with him, though authors are not agreed as to the names or number of the Argonauts, for ſo they were called (9). The firſt place which Jaſon touched at was the iſle of Lemnos, where he continued ſome time with Hipſipile. the queen, who bore him twins. He next viſited Phineus, king of Paphlagonia; from whom, as he had the

(5) Nephele, in Greek, ſignifies a cloud.

(6) Who placed it amongſt the conſtellations.

(7) Some make the fleece of a purple colour, others white.

(8) Argos, a famous ſhipwright, was the builder, whence ſhe was called Argo.

(9) Some make the number forty-nine, others more. The principal were Ancæus, Idmon, Orpheus, Augias, Calais, Zethus, Caſtor, Pollux; Tiphys was their pilot, and Lynceus, remarkable for his quick ſight, their look-out in caſe of danger. It is ſaid Hercules was with them.

gift of prophecy, he received ſome informations of ſervice to him in his enterprize. After this, ſafely paſſing the Cyanean rocks (1), he entered the Euxine, and landing on the banks of the Phaſis, repaired to the court of king Æta, and demanded the Golden Fleece. The monarch granted his requeſt, provided he could overcome the difficulties which lay in his way (2), and which appeared not eaſily ſurmountable. Jaſon was more obliged to love than valour for his conqueſt. Medea, daughter to Æta, by her enchantments, laid the dragon aſleep, taught him to ſubdue the bulls, and ſo by night he carried off the prize, taking with him the princeſs, to whoſe aid he was chiefly indebted for his ſucceſs (3).

Æta, enraged at the trick put upon him, purſued the fugitives; and, it is ſaid, that to elude his fury, Medea tore in pieces her younger brother, Abyſertes, and ſcattered the limbs in his way, to ſtop his progreſs (4). After this Jaſon returned ſafely to Greece, and ſoon heard that Pelias had deſtroyed all his friends, and made himſelf maſter of the kingdom. To revenge this action, Medea ſails home before him, and introducing herſelf to the daughters of Pelias, under the character of a prieſteſs of Diana, ſhewed them ſeveral ſurprizing inſtances of her magical power. She propoſed making their father young again, and to convince them of the poſſibility of it, ſhe cut an old ram in pieces, and ſeething it in a cauldron, produced a young lamb. The daughters, ſerving Pelias in the ſame manner, killed him (5), and fled the country. Jaſon, having notice of this, arrived in Theſſaly, and took poſſeſſion of the kingdom; but afterwards he generouſly reſtored it to Acaſtus, ſon of Pelias,

(1) Cyanean rocks, called the Symplegades, were ſo called becauſe they floated, and often cruſhed ſhips together. The Argonauts eſcaped this danger, by ſending out a pigeon, and lying by till they ſaw her fly through.

(2) Such as killing the brazen-footed bulls, and the dragon.

(3) Ovid, lib. VII 159.

(4) Others ſay, that Æta, to obſtruct their return, ſtationed a fleet at the mouth of the Euxine ſea, and ſo obliged Jaſon to come home by the weſt of Europe.

(5) Some authors relate this ſtory differently, and ſay that this experiment was tried by Medea on Æſon, Jaſon's father. See Ovid in the place cited.

Pelias, who had accompanied him in the Colchian expedition, and with Medea went and ſettled at Corinth.

Here Jaſon finding himſelf cenſured for cohabiting with a ſorcereſs and a ſtranger, quitted her, and married Cruſa, daughter to Creon, king of the country. Medea ſeemingly approved the match, but meditated a ſevere revenge. She firſt privately killed the two children ſhe had by him, and then ſent the bride a preſent of a robe and a gold crown tinged in naptha, which ſet fire to her and the whole palace. The enchantreſs then aſcending her car (6), drawn by dragons, eſcaped through the air to Athens, where ſhe married king Æ-geus, by whom ſhe had a ſon named Medus. But attempting to poiſon Theſeus, his eldeſt ſon, and the deſign being revealed, ſhe with her ſon Medus fled to Aſia, where he left his name to Media (7).

Jaſon had ſeveral temples erected to him, particularly one at Athens, by Parmenio, of poliſhed marble. The place where he was chiefly worſhipped was at Abdera, in Thrace.

If we ſeek for the real truth of the Argonautic expedition we ſhall find it to be this: the value of the royal treaſury at Colchis had been greatly cried up and the pillage of it was the thing aimed at by the Argonautic expedition. The word Gaza, in the Colchian language (the ſame, according to Herodotus, with the Egyptian) ſignifies a fleece as well as a treaſure. This gave occaſion to the circumſtance of the Golden Fleece. The word Sor is alſo a wall and a bull; Nachaſh, braſs and a ſerpent. So this treaſure being ſecured by a double wall and braſs doors, they formed hence a romantic ſtory of its being a Golden Fleece, guared by two bulls and a dragon (8). The mariner's compaſs is ſuppoſed (9) to have made a part of this treaſure, (and, if ſo, this was of itſelf a curioſity of infinite value) whence the ſhips of Phrixus and Jaſon, which carried it, are ſaid to have been oracular, and to have given reſponſes.

CHAP.

(6) Given her by Phœbus, or the Sun.
(7) A region of Perſia.
(8) Bochart in Phaleg. l. 4. c. 31. p. 289.
(9) Stukely's Stonehenge.

CHAP. XLIX.

OF THESEUS AND ACHILLES.

WITH theſe two great men, we ſhall cloſe the liſt of demi-gods and heroes.

Theſeus was ſon to Ægeus, king of Athens and Æthra. In his youth he had an early paſſion for glory, and propoſed Hercules for his model. Sciron, a notorious robber, who infeſted the roads between Megara and Corinth, was by him thrown down a precipice, as he was accuſtomed to treat ſuch as fell into his hands. Procruſtes, a famous tyrant of Attica, he faſtened to a bended pine, which being looſed, tore him aſunder (1).

His firſt diſtinguiſhing adventure was the deſtruction of the Cretan minotaur. Minos, king of that iſland, had made war on Ægeus, becauſe the Athenians had baſely killed his ſon, for carrying away the prize from them. Being victorious, he impoſed this ſevere condition on the vanquiſhed, that they ſhould annually ſend ſeven of their nobleſt youths, choſen by lot, into Crete, to be devoured by the minotaur (2). The fourth year of this tribute, the choice fell on Theſeus, ſon to Ægeus, or, as others ſay, he entreated to be ſent himſelf. However this be, on the arrival of Theſeus at the court of Minos, Ariadne, his daughter, fell deeply in love with him, and gave him a clue by which he got out of the labyrinth. This done, he ſailed with his fair deliverer for the iſle of Naxos, where he ungratefully left her (3), and where Bacchus found her, and took her for his miſtreſs.

The

(1) He was a tyrant of Attica, who ſeized all ſtrangers, and meaſured them by his bed; if they were too long for it, he cut them ſhorter; if too ſhort, he ſtretched them till they died.

(2) Paſiphæ, wife to Minos, king of Crete, and daughter of the Sun, inſtigated by Venus, conceived a brutal paſſion for a bull. To gratify her, Dædalus contrived an artificial cow, in which placing her, ſhe had her deſire. The fruit of this beaſtial amour was minotaur, who was kept in a labyrinth made by the ſame Dædalus, and fed with human fleſh.

(3) For this ſtory ſee the article of Bacchus.

The return of Theſeus, through his own neglect, became fatal to his father. The good king, at his departure, had charged him, as he ſailed out with black ſails, to return with the ſame in caſe he miſcarried, otherwiſe to change them to white. Impatiently he every day went to the top of a rock that overlooked the ocean, to ſee what ſhips appeared in view. At laſt his ſon's veſſel is diſcovered, but with the fable omens he dreaded; ſo that through deſpair he threw himſelf into the ſea, which ſtill retains his name (4). The Athenians decreed Ægeus divine honours, and ſacrificed to him as a marine deity, the adopted ſon of Neptune.

Theſeus performed after this ſeveral conſiderable actions: he killed the minotaur, he overcame the Centaurs, ſubdued the Thebans, and defeated the Amazons. He aſſiſted his friend Pirithous, in his enterprize to the infernal world, to carry off Proſerpine; but in this expedition he failed, being impriſoned or fettered by Pluto, till releaſed by Hercules. No doubt, was the ſtory of Theſeus diveſted of the marvellous, it would make a conſiderable figure (5). Theſeus had ſeveral wives; his firſt was Helena, daughter of Tyndarus, whom he carried off; the ſecond Hippolyta, queen of the Amazons, given him by Hercules; the laſt was Phædra, ſiſter to Ariadne, whoſe lewdneſs ſufficiently puniſhed him for his infidelity to her ſiſter. This princeſs felt an inceſtuous flame for her ſon-in-law, Hippolitus (6), a youth, of uncommon virtue and chaſtity. On his repulſing her ſolicitations, her love turned to hatred, and ſhe accuſed him to his father, for an attempt to raviſh her. Theſeus, now grown old and uxorious, too eaſily gave ear to the accuſation. The prince, informed of his danger, fled in his chariot; but his horſes being frighted by the Phocæ, or ſea calves, threw him out of his ſeat, and his feet being intangled, he was dragged through the woods, and torn in pieces (7). Phædra, tormented with remorſe, laid violent hands on herſelf; and ſoon after

(4) The Ægean ſea.

(5) He firſt walled Athens, and inſtituted laws; together with that democratic form of government which laſted till the time of Piſiſtratus.

(6) Son of Hippolyta, queen of the Amazons.

(7) Some ſay Æſculapius reſtored him to life, and that he came into Italy, where he changed his name to Virbius, i. e. twice a man.

after Theſeus being exiled from Athens, ended an illuſtrious life in obſcurity.

To explain the ſtory of the minotaur: it is ſaid, that Paſiphæ fell in love with a young nobleman of the court, named Taurus; that Dædalus lent his houſe for the better carrying on of their intrigue, during a long illneſs of Minos; and that the queen in due time was delivered of two children, one of which reſembled Minos, the other Taurus, whence the minotaur: and the Athenians have aggravated the ſtory, from their extreme prejudice to Minos.

But what became of the Athenian youth, the tax of whom was three times paid? The Cretan king had inſtituted funeral games in honour of Androgeos, wherein thoſe unhappy ſlaves were aſſigned as the prize of the conqueror. The firſt who bore away all the prizes was Taurus, of an inſolent and tyrannical diſpotion, and particularly ſevere to the Athenians delivered up to him; which contributed not a little to the fable. Theſe wretches grew old in ſervitude, and were obliged to earn their living by the moſt painful drudgery under Taurus, the ſubject of Minos; and may therefore with ſome propriety be ſaid to have been devoured by him. But it is certain that they neither fought at theſe games, nor were deſtroyed by the cruelty of a monſter which never exiſted (8).

Of the ſame ſtamp is the tale of the Centaurs. The Theſſalians pretty early diſtinguiſhed themſelves from the reſt of Greece, who fought only on foot or in chariots, by their application to horſemanſhip. To acquire the more agility in this exerciſe, they were wont to fight with bulls, whom they pierced with darts or javelins; whence they obtained the name of Centaurs (9) and Hippocentaurs (1). As theſe horſemen became formidable by their depredations, the equivocation, which appeared in the name, made them to be accounted monſters, compounded of two natures. The poets catched at this idea, which gave the ſtory the air of the marvellous; and they who made oranges to paſs for golden

(8) Abbe Banier's Mythology, vol. 3, p. 500.

(9) From Κεντεω, to prick or lance, and Ταυρος, a bull.

(1) From Ιππος, an horſe.

den apples, ſhepherdeſſes for nymps, ſheperds in diſguiſe for ſatyrs, and ſhips with ſails for winged dragons, would make no difficulty in calling horſemen Centaurs (2).

Achilles was the offspring of a goddeſs. Thetis bore him to Peleus (3), and was ſo fond of him, that ſhe took herſelf the charge of his education. By day ſhe fed him with ambroſia, and by night covered him with celeſtial fire, to render him immortal (4). She alſo dipped him in the waters of Styx, by which his whole body became invulnerable, except that part of his heel by which ſhe held him. She afterwards intruſted him to the care of the Centaur Chiron, (the maſter of ſo many heroes) who fed him with honey and the marrow of lions and wild boars, to give him that ſtrength and force neceſſary for martial toil.

When the Greeks undertook the ſiege of Troy, Chalcas, the prieſt of Apollo, foretold the city could never be taken, unleſs Achilles was preſent. Thetis, his mother, who knew what would be his fate if he went there, had concealed him in female diſguiſe in the palace of Lycomedes, king of the iſle of Sycros. Ulyſſes, who had engaged to bring him to the Greek camp, having diſcovered the place of his retreat, uſed the following artifice: under the appearance of a merchant, he is introduced to the daughters of Lycomedes, and while they were ſtudiouſly intent on viewing his toys, Achilles employed himſelf in examining an helmet and ſome other armour, which the cunning politician had purpoſely thrown in his way. Thus was Achilles prevailed on to go to Troy, after Thetis furniſhed him with a ſuit of impenetrable armour made by Vulcan (5). His actions before Troy, as well as his character, are ſo finely deſcribed by Homer, that it would be doing them injuſtice to repeat them here. It is ſufficient to ſay he could not eſcape his fate, being treacherouſly killed by

(2) See the Abbe Banier's Mythology, vol. 3, p. 536.

(3) King of Theſſaly.

(4) See the ſtory of Triptolemus, under the article of Ceres. Upon Peleus diſcovering this, Thetis parted from him.

(5) The deſcription of this ſhield in Homer is one of that poet's maſter-pieces.

Paris (6), who with an arrow wounded him in the only part that was vulnerable. The Greeks, after the capture of Troy, endeavoured to appeaſe his manes, by ſacrificing Polyxena. The oracle at Dodona decreed him divine honours, and ordered annual victims to be offered at his tomb. In purſuance of this, the Theſſalians brought hither yearly two bulls, one black, the other white, crowned with wreaths of flowers, and water from the river Sperchius.

CHAP. L.

OF CADMUS, EUROPA, AMPHION, AND ARION.

AGENOR, king of Phœnicia, by the nymph Melia, had a daughter called Europa, one of the moſt beautiful princeſſes of her age. She could hardly then be ſuppoſed to eſcape the notice of Jupiter, whoſe gallantries extended to all parts of the world. To ſeduce her, he aſſumed the form of a white bull, and appeared in the meadows, where ſhe was walking with her attendants. Pleaſed with the beauty and gentleneſs of the animal, ſhe ventured on his back, and immediately the god triumphantly bore her off to Crete (7); where laying aſide his diſguiſe, he made the bull a conſtellation in the Zodiac, and, to honour his new miſtreſs, gave her name to the fourth part of the world.

In the mean time Agenor, diſconſolate for his daughter's loſs, ſent his ſons, Cadmus and Thaſus, with different fleets, in ſearch of her (8). Thaſus ſettled in an iſland of the Ægean ſea, to which he gave his name (9). Cadmus enquiring of the Delphic oracle for a ſettlement, was anſwered, that he ſhould follow the direction of a cow, and build a city where ſhe laid down. Arriving among the Phocenſes, here one of Pelagon's cows met him, and conducted him through

(6) The caſe was thus: Achilles enamoured with Polyxena, deſired her of Priam, who conſented to the match. The nuptials were to be ſolemnized in the temple of Apollo, where Paris had privately concealed himſelf, and took the opportunity to kill Achilles.

(7) Ovid, Lib. II. 835.

(8) With an injunction not to return without her under pain of baniſhment.

(9) It was before called Plate.

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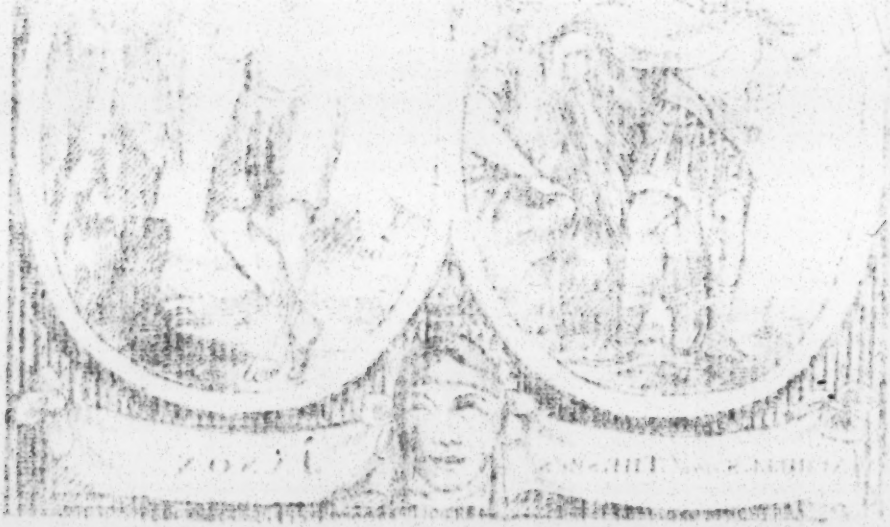

through Bœotia, to the place where Thebes was afterwards built. As he was about to ſacrifice his guide to Pallas, he ſent two of his company to the fountain Dirce, for water, who were killed by a dragon. Cadmus ſoon revenged their death by ſlaying the monſter; but ſowing his teeth, according to Pallas's advice, there ſprung up a number of men armed, who aſſaulted him to revenge their father's death. It ſeems the goddeſs of wiſdom had only a mind to frighten him; for on his caſting a ſtone amongſt them, theſe upſtart warriors turned their weapons on each other with ſuch animoſity, that only five ſurvived the combat, who proved very uſeful to Cadmus, in founding his new city. After this, to recompenſe his toils, the gods gave Cadmus Harmonia or Hermione, the daughter of Mars and Venus, and honoured his nuptials with peculiar preſents and marks of favour. But their poſterity proving unfortunate, they quitted Thebes to Pentheus, and went to govern the Eclellenſes, where, in an advanced age, they were turned to ſerpents (1), or, others ſay, ſent to the Elyſian Fields in a chariot drawn by ſerpents. The Sidonians decreed divine honours to Europa, and coined money in memory of her, with the figure of a woman croſſing the ſea on a bull.

The Greeks were indebted to Cadmus, for the invention of braſs, and the firſt uſe of arms. In the phœnician tongue the *two words*, which the Greeks tranſlated *ſerpent's teeth*, ſignified as well ſpears of braſs (2). The ambiguity of *another word* helped on the fable (3), which from the difference of pronunciation ſignified either the number *five*, or *one ready for action*; and ſo the ſame ſentence, which, with the Phœnicians, intended only that *he commanded a diſciplined body of men armed with ſpears of braſs*, was rendered by theſe miracle-mongers, *he made an army of five men out of the teeth of a ſerpent* (4). Cadmus being an Hivite, a name of near affinity with that of a ſerpent, gave further occaſion to that part of it, which ſays that his men ſprung from a ſerpent, and that himſelf and his wife were changed into this animal. Thus induſtrious were the Greeks to involve the moſt ſimple facts in the moſt myſterious confuſion.

The

(1) Ovid, Lib. IV. 562. (2) Shem Nachaſh.
(3) Chemeſh. (4) Bochart de Colonus Phœnicum, cap. 19.

The Phœnicians with Cadmus, expelled their country by Joſhua, firſt introduced among the Greeks the practice of conſecrating ſtatues to the gods; and the uſe of letters; thence called Phœnician or Cadmæan letters. For the Greek characters are manifeſtly taken from the Samaritan or Phœnician alphabet. Cadmus and Og, or Ogyges, are the ſame: whence any thing very ancient was termed Ogygian by the Thebans. The Gophyræi, ſettled at Athens, were Phœnicians that came with him, and preſerved the memory of him by the name of Ogyges; as from his name Cadmus, or Cadem (5), was their famous place of learning, and thence every other named Academia (6).

Amphion, the ſon of Jupiter and Antiope, was inſtructed in the lyre by Mercury, and became ſo great a proficient, that he is reported to have raiſed the walls of Thebes by the power of his harmony. He married Niobe, whoſe inſult to Diana occaſioned the loſs of their children. The unhappy father, in deſpair, attempted to deſtroy the temple of Apollo, but was puniſhed with the loſs of his ſight and ſkill, and thrown into the infernal regions.

Arion was a native of Methymna, and both a ſkilful muſician and a good Dithyrambic poet. He lived in the time of Periander, king of Corinth. After paſſing ſome time in Italy and Sicily, and acquiring an eaſy fortune by his profeſſion, he ſailed from Tarentum in a Corinthian veſſel homeward-bound. When they were got to ſea, the avaritious crew agreed to throw Arion overboard, in order to ſhare his money. Having in vain uſed all his eloquence to ſoften them, he played a farewell air (called Lex Orthia), and crowned with a garland, with a harp in his hand, plunged into the ſea, where a dolphin, charmed with his melody, received him, and bore him ſafe to Tænarus, near Corinth. Having informed Periander of his ſtory, the king was incredulous, till the ſhip arrived, when the mariners, being ſeized and confronted with Arion, owned the fact and ſuffered the puniſhment due to their perfidy. For this action the dolphin was made a conſtellation.

CHAP.

(5) Signifying the Eaſt. He was ſo called becauſe he came from thence.

(6) Stillingfleet's Origines ſacræ.

BRITISH MUSEUM
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JUN

ÆOLUS & BOREAS.
CADMUS, EUROPA,
AMPHION & ARION
ORION.
MOMUS & MORPHEUS.

CHAP. LI.

OF ÆOLUS AND BOREAS.

IN the multiplication of fabulous deities, the ancients not only aſſigned each element, and part of nature its tutelar god, but even idolized the paſſions. No wonder then if we ſee a god or chief of the winds too, contouling all the reſt. This province was naturally aſſigned to that which was the moſt violent and uncontroulable itſelf. For this imaginary deity they borrowed a name from the Phœnicians, and called him Æolus (7), the ſon of Jupiter, by Acaſta or Sigeſia, the daughter of Hippotus. He reigned in the Liparæan iſles, near Sicily, from whence perhaps the fable took its original (8); but his reſidence was at Strongyle, now called Strombolo (9). Here he held theſe unruly powers enchained in a vaſt cave, to prevent their committing the like devaſtation they had been guilty of before they were put under his direction (1).

According to ſome authors, the Æolian or Liparæan iſles were uninhabited, till Liparus, the ſon of Auſonis, ſettled a colony here, and gave one of them his name. Æolus, the ſon of Hippotus, who married his daughter, peopled the reſt, and ſucceeded him in the throne. He ruled his ſubjects with equity and mildneſs, was a hoſpitable good prince, and being ſkilled in aſtronomy, by means of the reflux of the tides which is remarkable near thoſe iſlands, as well as by obſerving the nature of the volcanos with which they abound, he was able to foretell the winds that ſhould blow from ſuch a quarter(2).

We are indebted to Virgil for a fine poetical deſcription of this god, when Juno viſits his cave to deſire his aſſiſtance to deſtroy Æneas in his voyage to Italy.

Boreas

(7) From Aol or Alol, a ſtorm, whirlpool or tempeſt.

(8) Theſe iſlands being greatly ſubject to winds and ſtorms.

(9) Famous for its volcano, though ſome place his reſidence at Regio in Calabria.

(1) They had disjoyned Italy from Sicily, and by diſuniting Europe from Africa, opened a paſſage for the ocean to form the Mediteranean ſea.

(2) It is ſaid that before a ſoutherly wind blows, Lipara is covered with a thick cloud; but when it changes to the north, the volcano emits clear flame, with a remarkable noiſe.

Boreas was of uncertain parentage; but his uſual reſidence was in Thrace (3). When Xerxes, king of Perſia, croſſed the Helleſpont with his numerous armada, to invade Greece, the Athenians invoked his aſſiſtance, and he ſcattered and deſtroyed the greateſt part of their fleet. This deity notwithſtanding his rage, was not inflexible to love. He debauched Chloris, the daughter of Arcturus, by whom he had Hyrpace, and carried her to mount Niphates, (called the bed of Boreas) but ſince known by the name of Caucaſus: but his favourite miſtreſs was Orithya, the daughter of Erictheus, king of Athens. By this princeſs he had two ſons, Zetes and Calais, who attended Jaſon in the Colchic expedition, delivered Phineus from the Harpies (4), and were afterwards killed by Hercules: as alſo four daughters, Upis, Laxo, Hecaerge, and Cleopatra. Perhaps the north wind, or Boreas alone, was deified, becauſe, of the regular winds, it is the moſt tempeſtuous and raging that blows.

CHAP. LII.

OF MOMUS AND MORPHEUS.

MOMUS was the god of pleaſantry and wit, or rather the jeſter of the celeſtial aſſembly; for, like other great monarchs, it was but reaſonable that Jupiter ſhould have his fool. We have an inſtance of his ſarcaſtic humour in the conteſt between Neptune, Minerva, and Vulcan, for ſkill. The firſt had made a bull; the ſecond a houſe; and the third a man; Momus found fault with them all: he diſliked the bull, becauſe his horns were not placed before his eyes, that he might give a ſurer blow; he condemned Minerva's houſe, becauſe it was immoveable, and ſo could not be taken away if placed in a bad

(3) Probably becauſe this country is much ſubject to the cold northerly winds.

(4) Some ſay out of envy for their ſwiftneſs; others, becauſe their father had by a tempeſt deſtroyed the iſle of Cos.

bad neighbourhood. With regard to Vulcan's man, he ſaid he ought to have made a window in his breaſt. Heſiod makes Momus (5) the ſon of Somnus and Nox.

Morpheus (6) was the god of dreams, and the ſon of Somnus, whom Ovid calls the moſt placid of all the deities. Mr. Addiſon obſerves, that he is ſtill repreſented by the ancient ſtatuaries under the figure of a boy aſleep, with a bundle of poppy in his hand: and black marble, from the relation which it bears to night, has with great propriety been made uſe of.

CHAP. LIII.

OF ORION.

THE origin, or birth of Orion, borders a little on the marvellous. Hyricus, a citizen of Tanagra, in Bœotia, was ſo hoſpitable to ſtrangers, that Jupiter, Neptune, and Mercury, were reſolved, under the character of benighted travellers, to know the truth. Their entertainment was ſo agreeable, that, diſcovering their quality, they offered the old man whatever he ſhould aſk; his requeſt was a ſon (7), the gods, to gratify his wiſh, called for an ox hide, in which having depoſited their urine, they bid him keep it under ground for ten months; at the expiration of which time, he found it produced a boy, who was at firſt called Urion, to expreſs his origin; but after for decency ſake, his name was changed to Orion.

He was a remarkable hunter, and kept a fleet pack of hounds. Neptune gave him the power of walking on the ſurface of the waters, with the ſame ſpeed that Ipiclus did (8) over the ears of corn. This faculty ſeemed needleſs, if it be true that Orion was ſo tall, that the deepeſt ſea could not cover his ſhoulders,

(5) From Μωμος, cavilling or finding fault.

(6) From Μορφη, a form or viſion.

(7) His wife having left him childleſs, whom on her death-bed he promiſed never to marry again.

(8) Brother to Hercules. See the article of that god.

ſhoulders. As a proof of this he croſſed from the continent of Greece to the iſle of Chios, where attempting to vitiate Ærope, the wife of king Oenopion, that monarch deprived him of his eye-ſight (9). From Chios he proceeded and found his way to Leſbos, where Vulcan received him kindly and gave him a guide to the palace of the ſun, who reſtored him to ſight. He then made war on Oenopion, who concealed himſelf under ground to eſcape his vengeance; ſo that fruſtrated of his deſign he went to Crete, where he purſued his favourite exerciſe of hunting. But having by ſome means offended Diana (1), that goddeſs put him to death (2); but afterwards relenting, prevailed on Jupiter to raiſe him to the ſkies, where he forms a conſtellation (3), remarkable for predicting rain and tempeſtuos weather.

CHAP. LIV.

OF THE MARINE DEITIES, OCEANUS, NEREUS, TRITON, INO, PALEMON, AND GLAUCUS.

AS the ancient theogany took care to people the heavens and air with deities, ſo the ſea naturally came in for its ſhare, nor was it juſt to leave the extended realms of water without protection and guardianſhip. Neptune, though monarch of the deeps, could not be preſent every where, and it was proper to aſſign him deputies, who might relieve him of ſome part of the weight of government.

Nereus ſon of Oceanus, ſettled himſelf in the Ægean ſea, and was regarded as a prophet. He had the faculty of aſſuming what form he pleaſed. By his

(9) His purſuit of the Pleides has been mentioned under the article of Atlas.

(1) Either for attempting her chaſtity, or for boaſting his ſuperior ſkill in the chace; others ſay, for endeavouring to debauch Opis, one of her nymphs.

(2) Either by her arrows, or as others ſay, raiſing a ſcorpion, which gave him a mortal would.

(3) Virgil calls it Nimboſus Orion, on account of the ſhowers which attend his riſing. Æneid I. 535. Lib. IV. 52.

his wife Doris he had fifty nymphs, called Nereids (4), who conſtantly attended on Neptune, and when he went abroad ſurrounded his chariot.

Triton was the ſon of Neptune and Amphitrite (5), and was his father's herald. He ſometimes delighted in miſchief, for he carried off the cattle from the Tanagrian fields, and deſtroyed the ſmall coaſting veſſels; ſo that to appeaſe his reſentment, thoſe people offered him libations of new wine. Of this he drank ſo freely that he fell aſleep, and tumbling from an eminence, one of the natives cut off his head. He left a daughter called Triſſia, by whom Mars had a ſon named Menalippus.

This god is repreſented of a human form, from the waiſt upwards, with blue eyes, a large mouth, and hair matted like wild parſley. His ſhoulders were covered with a purple ſkin, variegated with ſmall ſcales, his feet reſembling the fore feet of a horſe, and his lower parts turned like a dolphin with a forked tail. Sometimes he is drawn in a car with horſes of a ſky colour. His trumpet is a large conch, or ſea ſhell. Ovid (6) has given two very beautiful deſcriptions of him. There were indeed many Tritons, who compoſed the numerous equipage of Neptune, and were reckoned as deities propitious to navigation.

Ino was the daughter of Cadmus and Harmonia, and married to Athamas king of Thebes. This prince having the misfortune to loſe his ſenſes, killed his ſon Learchus in one of his mad fits, upon which his queen, to ſave Melicertes, her remaining boy, leaped with him from the rock Molyris into the ſea. Neptune received them with open arms, and gave them a place amongſt the marine gods, only changing their names, Ino being called Leucothea, and Melicertes, Palemon (7); for this we are indebted to the fertile invention of the Greeks.

(4) By which are meant the rivers which empty themſelves in the ocean.

(5) Some ſay of Neptune and Cæleno, others of Nereus or Oceanus.

(6) Ovid Met. Lib. I.

(7) The Romans called him Portunus; and painted him with a key in his hand, to denote him a guardian of harbours. To Ino they gave the name of Matuta, being reputed the goddeſs that uſhers in the morning.

Greeks, Melicertes being no other than Melcarthus or Hercules of Tyre, who, from having being drowned in it, was called a god of the ſea, and from his many voyages, the guardian of harbours.

Glaucus was a fiſherman, whoſe deification happened in a comical manner. His parentage and country (8) are variouſly reported: but he was an excellent ſwimmer, and a ſkilful fiſherman. Having one day taken a large draught in his nets, he obſerved with ſurprize, that the fiſhes on taſting a certain herb, jumped into the ſea again. Upon trying the experiment upon himſelf, he followed them, and became a ſea god. Some aſcribe to Glaucus the gift of prophecy. Ovid has not forgot his transformation amongſt his metamorphoſes (9). Virgil has given an elegant liſt of the ſea deities in his fifth Æneid (1).

CHAP. LV.

OF PROTEUS AND PHORCYS, WITH THE GRÆÆ AND GORGONS, SCYLLA AND CHARYBDIS.

PROTEUS, the ſon of Neptune, by the nymph Phænice, was by his father appointed keeper of the Phocæ, or ſea-calves. His reſidence was at Alexandria, in Egypt, from whence in a journey he made to Phlegra (2), he married the nymph Torone, who bore him Tmolous and Telegonus, both killed by Hercules for their cruelty to ſtrangers. Their father Proteus, who left them on account of their inhoſpitable temper, it is ſaid, was not much concerned at their death. By Torone he had alſo three daughters, Cabera, Ratia, and Idothea. Proteus had the art of aſſuming all forms (3); as alſo the gift of prophecy or divination; Orpheus calls him the univerſal principle of nature.

Hiſtorians

(8) Some make him the ſon of Mercury, others of Neptune, others of Anthadon; on account of his ſkill in ſwimming he was called Pontius.

(9) Ovid Lib. XIII. 899.

(1) Æneid, Lib. V. 822.

(2) A town in Campania.

(3) See Ovid, Lib. VIII. 730.

Hiſtorians make Proteus king of Carpathus (4), who on account of his great character for wiſdom and equity, was choſen king of Egypt, and deified after his death. According to Herodotus, Paris and Helena in their flight from Sparta, were received at his court, where Helen continued all the time of the Trojan ſiege, after which he reſtored her honourably to Menelaus.

Proteus is uſually repreſented in a chariot drawn by horſes, in the form of Tritons.

His half brother Phorcys, or Phorcus, was the ſon of Neptune, by the nymph Theſea (5). He married his ſiſter Ceto, by whom he had the Phoreydes and Gorgons, Thooſa (6) and Scylla. He was vanquiſhed by Atlas, who threw him into the ſea, where his father raiſed him to the rank of a ſea god.

The Gorgons were in all four ſiſters, of whom Meduſa was the chief. They had hair like ſnakes, tuſks like wild boars, brazen hands and golden wings. On the death of their ſiſter, they purſued Perſeus, who ſaved himſelf by putting on the helmet lent him by Pluto, and which rendered him inviſible.

The Grææ were their ſiſters, and are repreſented as three old women, who lived in Scythia, and had but one eye and tooth in common amongſt them, which they uſed as they had occaſion, and afterwards laid up in a coffer. For the preſervation of this valuable legend we are indebted to Palæphatus.

Scylla (7), another daughter of Phorcys, by her familiarity with Glaucus, excited the jealouſy of Circe, daughter of the Sun, who by magic ſpells, or poiſon, ſo infected the fountain in which ſhe bathed, that ſhe became a monſter (8), upon which, through deſpair at the loſs of her beauty, ſhe threw herſelf into the ſea, and was

(4) An iſland in the Ægian ſea, between Rhodes and Crete, now called Scarpanto.

(5) Others call him the ſon of Pontus and Terra.

(6) By whom Neptune had the Cyclops Polyphemus.

(7) Some make her the daughter of Pronis and Hecate, and ſay that her misfortune was owing to the jealouſy of Amphitrite, for her cohabiting with Neptune.

(8) Authors diſagree at to her form: ſome ſay ſhe retained her beauty from the neck downwards; but had ſix dogs heads; others main-

was changed into a rock (9), which became infamous for the multitude of ſhipwrecks it occaſioned. Thoſe who would ſee a beautiful deſcription of Scylla will find it in Virgil (1).

Care muſt be taken not to confound this Scylla with another of the ſame name, and daughter of Niſus, king of Megara. Minos had beſieged this monarch in his capital, but the oracle had pronounced Nyſus invincible, while he preſerved a purple lock of hair which grew on his head. Scylla, who was ſecretly in love with Minos, betrayed both her father and country into his hands, by cutting off the lock; but the conqueror deteſting her treachery, baniſhed her his ſight. Unable to bear the treatment ſhe ſo juſtly merited, ſhe caſt herſelf into the ſea, and was changed into a lark (2). Her father, tranſformed into a hawk, ſtill purſues her for her ingratitude and perfidy.

Charybdis was a female robber, who, it is ſaid, ſtole Hercules's oxen, and was by Jupiter, on that account, changed into a whirlpool (3), which is very dangerous to ſailors, and lying oppoſite to the rock Scylla, occaſioned the proverb of running into one danger to avoid another (4).

CHAP. LVI.

OF PAN AND FAUNUS; OF THE NYMPHS, AND THE GODDESSES FERONIA AND PALES.

IT is now time to reviſit the earth again, and ſee the numerous train of the inferior deities, appropriated to the

maintain, that her upper parts continued entire, but that ſhe had below the body of a wolf, and the tail of a ſerpent.

(9) It lies between Sicily and Italy, and the noiſe of the waves beating on it, gave riſe to the fable of the barking of dogs and howling of wolves, aſcribed to the monſter.

(1) Virgil makes her changed to a rock, which confounds her with the other Scylla. Æneid, Lib. III. 424.

(2) Ovid, Lib. VIII. 142.

(3) An eddy, or whirpool, on the coaſt of Sicily, as you enter the fair of Meſſina. See Virgil, Æneid III 420.

(4) *Incidet in* Scyllam *qui vult vitare Charybdim.*

the foreſts, woods, and thoſe receſſes of nature whoſe proſpect fills the imagination with a kind of religious awe or dread.

Pan the principal of theſe, is ſaid to be the ſon of Mercury and Penelope (5), the wife of Ulyſſes, whom, while ſhe kept her father's flocks on mount Taygetus, he deflowered in the form of a white goat. As ſoon as born, his father carried him in a goat ſkin to heaven, where he charmed all the gods with his pipe; ſo that they aſſociated him with Mercury in the poſt of their meſſenger. After this he was educated on mount Mænalus, in Arcadia, by Sinoe and the other nymphs, who, attracted by his muſic, followed him as their conductor.

Pan, though devoted to the pleaſures of a rural life, diſtinguiſhed himſelf by his valour. In the giants war he entangled Typhon in his nets as we have already obſerved; he attended Bacchus in his Indian expedition with a body of Satyrs, who did good ſervice. When the Gauls invaded Greece, and were about to pillage the temple of Delphos, he ſtruck them with ſuch a ſudden conſternation by night, that they fled without any one to purſue them (6). He alſo aided the Athenians in a ſea fight, gained by Miltiades over the Perſian fleet, for which they dedicated a grotto to his honour under the citadel.

This deity was of a very amorous conſtitution. In a conteſt with Cupid, being overcome, that little god puniſhed him with a paſſion for the nymph Syrinx, who treated him with diſdain. But being cloſely purſued by him, and ſtopped in her flight by the river Ladan, ſhe invoked the Naiades, who changed her into a tuft of reeds, which the diſappointed lover graſped in his arms. Contemplating a transformation ſo unfavourable to his deſires, he obſerved the reeds tremble with the wind, and emit a murmuring ſound. Improving this hint, he cut ſome of them, and formed the pipe for which he became ſo famous. His other amours were the more ſucceſsful. He charmed Luna, or the moon, in the ſhape of a beautiful

(5) Some ſay of Penelope and all her lovers, whence he was called Παν.

(6) Hence the expreſſion of a panic, for a ſudden fear and terror.

tiful ram. In the diſguiſe of a ſhepherd, he became ſervant to the father of Dryope (7), in order to gain acceſs to his miſtreſs. By the nymph Echo (8) he had a daughter, called Iynge, a famous ſorcereſs, who ſupplied Medea with her philtrum; but Pan afterwards ſlighting her, ſhe retired to the receſſes of the hills, where ſhe pined with grief, till ſhe dwindled to a ſhadow, and had nothing left but a voice (9): others aſcribe the change of Echo to another cauſe.

Pan was properly the god of ſhepherds and hunters, and as he was a mountain deity, the flocks and herds were under his immediate protection and care. He was likewiſe honoured by the fiſhermen, eſpecially thoſe who inhabited the promonteries waſhed by the ſea.

He was chiefly eſteemed in Arcadia, his native country, where the ſhepherds offered him milk and honey in wooden bowls. If ſucceſsful in hunting, they allotted him part of the ſpoil; but if otherwiſe, they whipped his image heartily. At Molpeus, a town near the city Licoſura, he had a temple by the title of Nomius, becauſe he perfected the harmony of his pipe on the Nomian mountains.

The Romans adopted him amongſt their deties by the names of Lupercus and Lycæus. His feſtivals, called Lupercalia, and celebrated in February, were inſtituted by Evander, who being exiled Arcadia, fled for refuge to Faunus, king of the Latins, and was by him allowed to ſettle near mount Palatine (1). Romulus made ſome addition to theſe ceremonies, in which the Luperci, or prieſts of Pan, ran naked through the city, ſtriking thoſe they met with things made of goats ſhins, particularly the women, who fancied that it helped their eaſy conception, or ſpeedy delivery.

Pan

(7) Dryope rejected his ſuit, but was afterwards changed into the lotus tree. See Ovid's Met. lib. IX. 325.

(8) Some ſay that Echo fell in love with Narciſſus, and was ſlighted by him.

(9) It is reported, that Juno puniſhed Echo in this manner for her loquacity, becauſe when Jupiter was engaged in any new amour, he ſent this nymph to amuſe his jealous ſpouſe with her chat.

(1) Where he had a temple afterwards.

Pan is represented with a smiling ruddy face, and thick beard covering his breast, two horns on his head, a star on his breast, with the [illegible] feet, and tail of a goat. [illegible] having a shepherd's crook in one hand, and his pipe of unequal reeds in the other, and is crowned with pine, that tree being consecrated to his service.

Pan, however, said to be the offspring of Penelope, was indeed one of the most ancient, being of the first eight of the Egyptian gods, and was looked upon as the symbol of nature. His horns, say the mythologists, represent the rays of the sun; and the vivacity and ruddiness of his complexion, the brightness of the heavens; the star on his breast, the firmament; and his feet and legs overgrown with hair, denote the inferior part of the world, the earth, the trees and plants (2).

Faunus was the son of Picus, king of the Latins, who was cotemporary with Orpheus. He reigned in Italy at the time that Pandion ruled Athens, and introduced both religion and husbandry into Latium. He deified his father, and his wife Fauna or Fatua (3). He had the gift of prophecy. His son Stercutius was also honoured on account of his shewing how to improve land, by dunging or manuring it. The Faunalia were kept in December with feasting and much mirth, and the victims offered were goats.

The Fauni, or children of Faunus, were visionary beings much like the Satyrs, and were usually crowned with pine. Both Faunus and they were deities only regarded in Italy, and wholly unknown to the Greeks.

The Fauni were the husbandmen, the Satyrs the vine-dressers, and the Sylvani those who cut wood in the forests; who, as was usual in those early times, being dressed in the skins of beasts, gave rise to those fabulous deities.

The terrestrial nymphs were divided into several classes. The heathen theology took care that no part of nature should remain uninformed or unprotected. The Oredeas,

(2) Abbé Banier's Mythology, vol. I. p. 540.

(3) Some add she was his sister and a priestess. He whipped her to death with myrtle rods for being drunk, and then made her a goddess; for which reason no myrtle was used in her temples; the vessels were covered, and the wine offered was called milk.

Oreades, or Oreſteades, preſided over the mountains(4). Of theſe Diana had a thouſand ready to attend her at her pleaſure. It is ſaid, they firſt reclaimed men from eating or devouring each other, and taught the uſe of vegetable food. Meliſſa, one of theſe, was the firſt inventreſs of honey (5). The Napeæ were the tutelar guardians of vallies and flowery meads. The Dryades inhabited the foreſts and woods, reſiding in their particular trees, with which they were thought to be coeval, as ſeveral inſtances prove (6). The oak was generally their choice, either from its ſtrength or duration. Some were called Hamadryades, whoſe exiſtence was inſeparably united to that of the tree they animated. The Naiades were the nymphs of brooks and rivers; the Limniades frequented the lakes, and the Ephydriades delighted in ſprings and fountains. Thus all the face of nature became enlivened by the force of imagination, and the poets did not fail to improve ſo ample a field for deſcription. The mythologiſts deſtroy all this fine landſcape, by making the nymphs only ſignify the univerſal moiſture which is diffuſed through all nature.

There were alſo celeſtial nymphs of a higher rank, who attended the Dii Majores. Jupiter boaſts of his in Ovid (7). The Muſes were the nymphs or attendants of Apollo, as the Baſſorides, or Mænades, belonged to Bacchus. Juno had fourteen who waited on her (8) perſon; and Neptune had no leſs than fifty Nereids at his beck, on which account he was called Nymphagater, or the captain of the Nymphs (9).

The uſual ſacrifices to theſe deities were goats; but more commonly milk, oil, honey, and wine. The nymphs were always young and beautiful virgins, and dreſſed in ſuch a manner as was ſuitable to the character aſcribed to them.

To the train of Pan we may join two rural goddeſſes, of whom the firſt is Feronia, or the goddeſs of woods and orchards:

(4) Some make them five only, and call them the daughters of Hecatæus; but Homer ſtiles them them the offspring of Jupiter.

(5) Whence the bees are called Meliſſæ.

(6) Arcas preſerving a decayed oak, by watering the roots, was rewarded, by marrying the nymph who reſided in it.

(7) Ovid Met. lib. I. (8) Virgil Æneid I. 75.

(9) See Heſiod and Pindar.

orchards (1). The Lacedæmonians firſt introduced her worſhip into Italy under Evander, and built her a temple in a grove near mount Soracte. This edifice being ſet on fire, and extinguiſhed, the neighbours reſolved to remove her ſtatue, when the grove became green again of a ſudden (2). Strabo tells us, that her prieſts or votaries could walk barefoot over burning coals unhurt. Slaves received the cap of liberty in her temple, on which account they regarded her as their patroneſs.

Pales was the protecting deity of ſhepherds and paſturage. Her feſtival was obſerved by the country people in May, in the open fields, and the offerings were milk, and cakes of millet, in order to defend their flocks from wild beaſts and infectious diſeaſes. Theſe feaſts were called Palilia. Some make Pales the ſame with Veſta or Cybele. This goddeſs is repreſented as an old woman.

Both theſe deities were peculiar to the Romans, and wholly unknown in Greece.

CHAP. LVII.

OF PRIAPUS AND TERMINUS.

PRIAPUS was, as the generality of authors agree, the ſon of Bacchus and Venus (3). This goddeſs meeting him in his return from his Indian expedition, their amorous congreſs produced this child, who was born at Lampſacus (4), but ſo deformed, that his mother, aſhamed of him, abandoned him (5). Being grown up, the inhabitants of that place baniſhed him their territory, on account of his vices; but being viſited with an epidemical diſeaſe, upon conſulting the oracle of Do-

(1) From Fero, to bear or produce.

(2) This miracle is aſcribed to other deities.

(3) Some make him the ſon of Bacchus and Nais; others ſay Chione was his mother.

(4) A city of Myſia, at the mouth of the Helleſpont.

(5) Some ſay that Juno being called to aſſiſt at the labour, out of hatred to Bacchus, the ſon of her rival Semele, ſpoilt the infant in the birth.

dona, he was recalled (6). And temples were erected to him as the tutelar deity of vineyards and gardens, to defend them from thieves and birds deſtructive to the fruit.

Priapus had ſeveral names. He was called Aviſtupor, for the reaſon juſt mentioned. The title of Helleſpontiacus was given him, becauſe Lampſacus was ſeated on that ſtreight arm of the ſea. It is uncertain how he came by the epithet of Bonus Deus, aſcribed to him by Phurnutius. Thoſe of Phallus and Faſcinum were aſſigned him on a very obſcene account, and indeed his whole figure conveyed ſuch an idea of uglineſs and lewdneſs, that the poets generally treat him with great contempt (7). The ſacrifice offered him was the aſs, either becauſe of the natural uncomlineſs of that animal, and its ſtrong propenſity to venery, or becauſe, as ſome ſay, Priapus attempting the chaſtity of Veſta when aſleep, ſhe was awakened by the braying of old Silenus's aſs, and ſo eſcaped the injury deſigned her.

This deity is uſually repreſented naked and obſcene, with a ſtern countenance, matted hair, and carrying a wooden ſword (8) or ſickle in his hand. His body ended in a ſhapeleſs trunk or block of timber.

Some of the mythologiſts make his birth allude to that radical moiſture, which ſupports all vegetable productions, and which is produced by Bacchus and Venus, that is, the ſolar heat, and the water, or liquid matter, whence Venus is ſaid to ſpring. The worſhip of the infamous deity was taken from the Syrians of Lampſacus.

With Priapus we may aſſociate Terminus, a very ancient deity amongſt the Romans, whoſe worſhip was firſt inſtituted by Numa Pompilius, who erected him a temple on the Tarpeian Hill (9). This deity was thought to preſide over the ſtones or landmarks, called Termini, which were held ſo ſacred, that it was ſacrilege to move them, and the criminal becoming devoted to the gods, it was lawful for any man to kill him.

The

(6) Others ſay, that the women of Lampſacus prevailed on their huſbands to recall him.

(7) Horat. ſatyr VIII.

(8) Virgil, Georg. IV.

(9) Which was open at top.

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The feaſts called Terminalia, were celebrated annually about the end of February, when the ancient Termini, or landmarks, were carefully viſited and crowned with garlands. At firſt the ſacrifices to theſe rural deities were very ſimple, ſuch as wheat cakes, and the firſt fruits of the field, with milk (1); but in later times the victims were lambs, and ſows that gave ſuck, whoſe blood was ſprinkled upon the ſtones.

The Roman Termini were ſquare ſtones, or poſts, much reſembling our mile ſtones (2).

CHAP. LVIII.

OF FLORA.

THE poets make this goddeſs the ſame with Chloris, the wife of Zephyrus (3), mentioned by Ovid; but the hiſtorians agree thas ſhe was a celebrated Roman courtezan, who having amaſſed a conſiderable fortune by her profeſſion, made the Roman people her heirs, on condition that certain games, called Floralia, might be annually celebrated on her birth-day. The ſenate, to give a gloſs to ſo infamous a proſtitution of religion, pretended this feſtival was deſigned in honour of Flora, a certain Sabine goddeſs who preſided over flowers. Theſe ſports were held in the Campus Martius, and proclaimed by ſound of trumpet. No women appeared at them, but the moſt immodeſt of the ſex (4). Yet when Cato, during his cenſorſhip, came to behold them, they ſuſpended the ceremonies through ſhame, till he thought fit to withdraw; ſuch an influence had the virtue of one man over a corrupt and diſſolute multitude.

Flora's image, in the temple of Caſtor and Pollux, was dreſſed in a cloſe habit, holding in her hands the flowers of peas and beans; for, at the celebration of her rites, the ædiles ſcattered theſe and other pulſe amongſt the people (5). The modern poets and painters have ſet

(1) To ſhew that no force or violence ſhould be uſed in ſettling mutual boundaries.

(2) Ovid Faſti, lib. II.

(3) Ovid Faſti.

(4) Juvenal, ſat. VI.

(5) See Valerius Maximus, lib. II.

off her charms in a more laviſh manner, and not without reaſon, ſince no part of nature affords ſuch innocent and exquiſite entertainment to the ſight and ſmell, as the variety which adorns, and the colours which embalm, the floral world.

CHAP. LIX.

OF POMONA AND VERTUMNUS.

THE goddeſs Pomona was a Latian nymph, whom that nation honoured as a tutelar deity of orchards and fruit-trees. Vertumnus (the Proteus of the Roman ritual) (6) was the god of tradeſmen, and, from the power he had of aſſuming any ſhape, was believed to preſide over the thoughts of mankind. His feſtivals, called Vertumnalia, were celebrated in October.

Vertumnus's courtſhip makes one of the moſt elegant and entertaining ſtories in Ovid (7). Under the diſguiſe of an old woman he viſited the gardens of Pomona, whom he found employed in looking after her plantations. He artfully praiſes the beauty of her fruit, and commends the care which produced it. Thence from the view of the vine, ſupported by the elm, he inſinuates to her the neceſſity and pleaſure of a married life. The goddeſs heard all this eloquence with an indifferent ear. Her heart remained untouched, till, throwing off his diſguiſe, the god aſſumed his youthful beauty, and by his form gained the goddeſs's conſent.

Some imagine Vertumnus an emblem of the year, which though it aſſumes different dreſſes, according to the different ſeaſons, is at no time ſo agreeable as in autumn, when the harveſt is crowned, and the richeſt fruits appear in their full perfection and luſtre. The hiſtorians ſay, that this god was an ancient Tuſcan prince, who firſt taught his ſubjects to plant orchards, and to graft and prune fruit-trees; whence he is ſaid to have married Pomona.

Both theſe deities were unknown to the Greeks, and only honoured by the Romans.

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(6) Becauſe of the turns or fluctuations to which trade is ſubject.
(7) Ovid, lib. XIV. 622.

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CHAP. LX.

OF THE LARES AND PENATES AND GENII.

THE Lares were the offspring of Mercury. The nymph Lara having offended Jupiter, by diſcloſing ſome of his intrigues to Juno, that deity ordered her tongue to be cut out, and baniſhed her to the infernal manſions. Mercury, who was appointed to conduct her into exile, raviſhed her by the way, and ſhe brought forth the Lares (8).

Theſe deities not only preſided over the highways, and the conſervation of the public ſafety, but alſo over private houſes, in moſt of which the Romans had a particular place called Lararium, where were depoſited the images of their domeſtic gods, the ſtatues of their domeſtic anceſtors, and the Lares.

Their feſtival, called Compitalia, was celebrated in January, in the open ſtreets and roads. At firſt boys were ſacrificed to them, but that ſavage cuſtom was ſoon diſuſed, and images of wool and ſtraw (9), with the firſt fruits of the earth, wine, incenſe, and garlands of flowers, were the offerings. When the Roman youth laid aſide the bulla, an ornament they conſtantly wore (1) till fourteen years of age, they conſecrated or hung it up to the Lares, who were regarded as infernal as well as domeſtic deities.

The ancients ſuppoſed, according to ſome authors, that the ſouls of men after death became a kind of demons, called Lemures (2). Theſe they ſubdivided into two claſſes, the one benevolent and friendly to mankind, which they termed Lares; the other, who being wicked during life, retained a malicious diſpoſition in their diſembodied ſtate, they ſtiled Larvæ.

The Lares were repreſented as young boys with dogs ſkins about their bodies (3), and with their heads covered,

(8) Ovid Faſt. lib. II.

(9) They hung up as many images as there were perſons of all ſexes and ages in the family, and a woollen ball for every ſervant.

(1) The bulla was a golden ornament ſhaped like a heart, but hollow.

(2) So called, from Remus, brother of Romulus, whoſe ghoſt haunted his brother. The Lamuralia was celebrated in the middle of May, during which it was unlawful to marry.

(3) Some ſay the images were like dogs.

vered, which was a ſign of that freedom and liberty which men ought to enjoy in their own houſes. They had always the image of a dog near them, to denote their fidelity in preſerving the places allotted to their charge, on which account this animal was peculiarly conſecrated to them. Some confound theſe with the Penates and Genii.

CHAP. LXI.

OF THE PENATES.

THE Penates (4) were the deities who preſided over new born infants. The ancient Hetruſci called them Conſentes, or Complices, though others make of them four of the Dii Majores (5). But there were three claſſes or ranks of them: thoſe who preſided over empires and ſtates (6); who had the protection of cities; who took the care or guardianſhip of private families, and were called the leſſer Penates (7).

Theſe domeſtic gods were placed in the utmoſt receſs of the houſe, thence called Penetrale (8). Dardanus brought them from Samothracia to Troy, whence, on the deſtruction of that city, Æneas tranſported them to Italy. They were reckoned ſo ſacred, that the expreſſion of driving a man from his Penates (9), was uſed to ſignify his being proſcribed, or expelled his country.

Dionyſius, of Halicarnaſſus, lib. 1, ſays, that he had ſeen them at Rome, under the figure of two young men ſitting, with ſpears in their hands.

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(4) So called, from Penus, within, either becauſe they preſide over lives, or were placed in the innermoſt parts of the houſe.

(5) Viz. Jupiter, Juno, Minerva, and Veſta. Some drop Veſta; others make them only two, Neptune and Apollo: others Cælum and Terra.

(6) Virgil, Æneid III. 148.

(7) Virgil, Æneid VIII. 543.

(8) See Horace, lib. IV. ode 4, 26.

(9) Virgil, Æneid IV. 21.

CHAP. LXII.

OF THE GENII.

SOME do not diſtinguiſh between theſe and the Penates, or Lares; but they were very different. The ancients aſſigned to every thing its guardian or peculiar genius; cities, groves, fountains, hills, were all provided with keepers of this kind, and to each man they allotted no leſs than two, one good, the other bad (1), who attended him from the cradle to the grave. The Greeks called them Dæmons. They were named Præſtites, from their ſuperintending human affairs.

The ſacrifices offered theſe divinities were wine (2) and flowers, to which they joined incenſe, parched wheat, and ſalt. Sometimes the victim was a ſwine (3), tho' animal offerings were not uſual to them. The Genii were repreſented under various figures, ſuch as thoſe of boys, girls, old men, and even ſerpents. Theſe images were crowned with plane-tree leaves, a tree conſecrated to the Genii.

By Genius is meant the active power or force of nature, from whence the nuptial bed is ſtiled genial, and the ſame epithet given to all occaſions wherein ſocial joys and pleaſures are felt. Hence alſo the expreſſions of indulging our Genius, that is, living happily, or according to our inclinations; conſulting our Genius, for examining how far our capacity extends; and the term of a great Genius, for an exalted or comprehenſive mind. The later Romans, in the degenerate days of the ſtate, introduced the ſervile flattery of ſwearing by the Genii of their Emperors, and the tyrant Caligula put ſeveral to death for refuſing to take the oath.

CHAP. LXIII.

OF ISIS, OSIRIS, AND ORUS.

THESE three have been much ſpoken of already as having given riſe to almoſt all the different divinities of Greece

(1) Horace, lib. II. epiſt. 2. (2) Perſius, ſat. VI.
(3) Some aſſert no blood was ſuffered to be ſpilt in their ſacrifices.

Greece and Rome. Iſis is ſaid to have been the ſiſter of Oſiris (4), the daughter of Saturn, and a native of Egypt. She married her brother, and ſhared his throne. They governed with great equity and wiſdom, civilizing their ſubjects, and inſtructing them in huſbandry and other uſeful arts. Theſe inſtructions were delivered in verſe, and were called the poems of Iſis (5).

Oſiris, having conferred the greateſt benefits on his ſubjects, made the neceſſary diſpoſition of his affairs, committing the regency to Iſis, and ſet out with a body of forces in order to civilize the reſt of mankind. This he performed more by the power of perſuaſion, and the ſoothing arts of muſic and poetry, than by the terror of his arms. He marched firſt into Ethiopia; thence to Arabia and India. Having traverſed Aſia, he croſſed the Helleſpont, and ſpent ſome time in Europe. Returning to Egypt, he was ſlain by his brother Typhon; of whom we have ſpoken ſufficiently in the chapter of the giants.

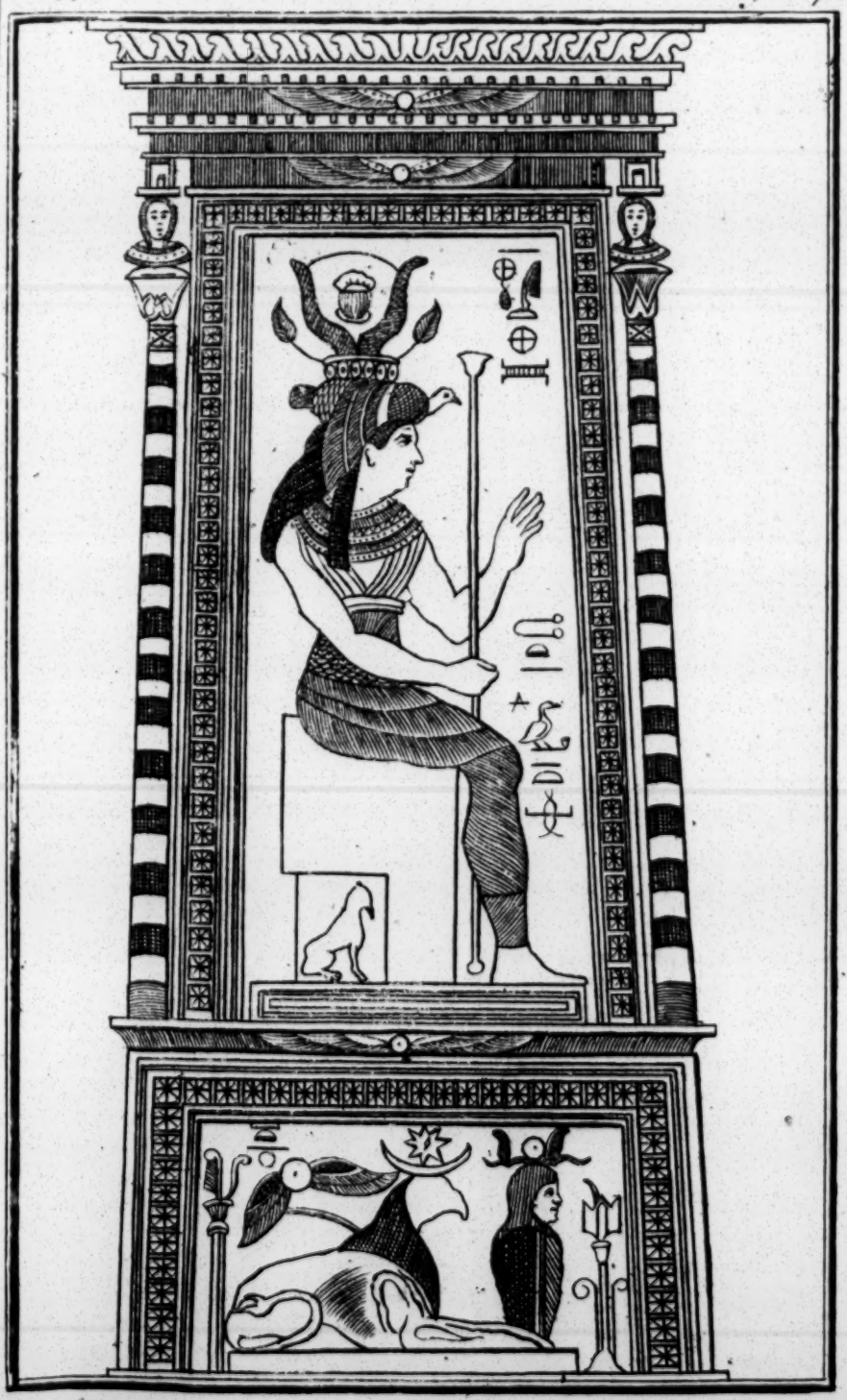
When the news of this reached Coptus, where Iſis then was, ſhe cut her hair, and in deep mourning went every where in ſearch of the dead body; which ſhe found at length, and concealed at Butus. But Typhon hunting by moonlight, found it there, and tore it into many pieces, which he ſcattered abroad. Iſis then traverſed the lakes and the watry places in a boat made of the papyrus, ſeeking the mangled limbs of Oſiris: where ſhe found one, there ſhe buried it. Hence the many tombs aſcribed to Oſiris. Thus Plutarch. But Diodorus ſays, that ſhe joined the fragments, embalmed and buried them at Memphis; prevailing on the Egyptian prieſts to promote his deification, in conſideration of a third part of the kingdom given to them.

Iſis afterwards, with the aſſiſtance of her ſon Orus, vanquiſhed Typhon, reigned happily over Egypt to her death, and was alſo buried at Memphis. At Buſiris, a moſt ſuperb temple was raiſed over her. She was ſucceeded by her ſon Orus, who completed the reign of the gods and demi-gods in Egypt.

To do the greater honour to theſe their favourites, the Egyptians made them to repreſent the objects of their idolatrous

(4) Diodor. Sic. l. 1.

(5) Plato de Leg. dialog.



Taken from the Liac or Bembine Table now in the Bodleian Library.

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Taken from the Isiac or Bembine Table now in the Bodleian Library.

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idolatrous worſhip. The attributes of Iſis, indeed, when expoſed as the public ſign of their feaſts, differed according to the different purpoſes to which they applied the figure. But at other times this goddeſs was repreſented with a flowing veil, having the earth under her feet, her head crowned with towers (like the Phrygian mother) the emblem of height and ſtability; and ſometimes with upright horns, equally expreſſive of dominion and power; next to theſe the creſcent, then the ſun, and above all expanded wings. She has alſo wings and a quiver on her ſhoulders; her left hand holds a cornucopia, her right a throne charged with the cap and ſceptre of Oſiris, and ſometimes a flaming torch; and her right arm is entwined by a ſerpent. The imagination of the reader will preſently conceive this to be the ſymbol of the æther, the natural parent and ſpirit of the univerſe, comprehending and pervading the whole creation. As ſuch, ſhe is eaſily confounded with nature, which is defined by Balbus in Cicero (6) to be *That which contains and ſuſtains the whole world.* In Herodotus, ſhe is the ſame with Ceres; in Diodorus, with Luna, Ceres and Juno; in Plutarch, with Minerva, Proſerpine, Luna, Thetys. By Apuleius, ſhe is called the Mother of the Gods, and is the ſame with Minerva, Venus, Diana, Proſerpine, Ceres, Juno, Bellona, Hecate, Rhamnuſia; hence termed ſometimes Μυριωνυμος, or *The goddeſs of a thouſand names.* Being a female figure, and thus principally honoured, ſhe was denominated Iſis (7).

So likewiſe in Herodotus, Oſiris and Bacchus are the ſame; in Diodorus, Sol, Oſiris, Serapis, Dionyſius, Pluto, Ammon, Jupiter, Pan; in Plutarch, Sol, Oſiris, Pluto, Bacchus, Serapis, Apis, Oceanus, Sirius. Hence we ſee him in gems with a radiated crown and a baſket on his head, having the horns of Ammon; and in his hand a trident entwined by a ſerpent. He is the great emblem of the ſolar body.

Orus is the ſymbol of light, as the name imports (8), and is generally figured as a winged boy, ſtanding be-

(6) *Natura eſt quæ contineat mundum omnem eumque tueatur.* De Nat. Deor. l. 2.

(7) Or Iſha, the woman, κατ' ἐξοχην.

(8) From Aor, light.

tween Oſiris and Iſis. He is the Herws of the Greeks, and the Cupid of the Romans; the ſon of Oſiris and Iſis, whoſe paſſion for each other is ſaid to have commenced in the womb, where they embraced; and Orus was the fruit of this early conjunction. The whole containing this ſimple truth, *That light has began to flow from the body of the ſun, from its firſt exiſtence, through the midſt of ether.* But theſe themſelves were but natural emblems. Plutarch therefore refers us higher, affirming that Oſiris ſignifies the active principle, or the moſt holy being; Iſis, the wiſdom or rule of his operation; Orus, the firſt production of his power(9), the model or plan by which he produced every thing, or the archetype of the world (1).

EXPLANATION OF THE THREE PLATES OF ISIS, OSIRIS, AND ORUS.

Theſe three following plates, viz. of Isis, Osiris, and Orus, were taken originally from the Bembine or Iſiac table in the Bodleian library. This table or altar-plate is of braſs, full of hieroglyphics inlaid in ſilver and enamel, which conſtitute an epitome of the whole Egyptian theology. It has been deſcribed, copied, and elaborately explained by the learned Jeſuit, Athanaſius Kircher, in his Œdipus Ægyptiacus, vol. 3, p. 80, & ſeq. Romæ, 1654. 7. Hor. Apoll.

IN this of Iſis, the top cornice over her abounds with flames, diffuſed like riſing ſerpents, indicating light and life ſupernal and diſtant from the contagion of groſs matter. In thoſe underneath, is the circle with expanded wings, the emblem of æther. The architraves are ſupported

(9) De Iſid. & Oſirid p. 354. See Ramſay's Theol. of the Pagans.

(1) The bull Apis was the ſubſtitute of Oſiris; the name of the latter Sor, or Sur, ſignifying a bull, and Apis, the moſt mighty. But the bull Apis had particular marks, and they added, that the Apis was animated by the ſoul of Oſiris. The Greeks gave the article and the termination to the word Oſiris; ſo diſguiſing it, that they knew it not again.

ported by two columns, with alternate ſquare diviſions of black and white, crowned with the head of Iſis. At ſome diſtance, on the outſides, are two pilaſters, decorated with flowers, from which riſe two aſpics, ſymbols of warmth and moiſture conjoined, the ſecondary cauſe of life. In the midſt of this magnificent throne, is the goddeſs ſeated, to denote ſtability and power. From the navel to the foot her habit is compoſed of wings, repreſenting the velocity and ſublimity of the æther, diffuſing itſelf univerſally. Thence upwards to the breaſt, ſhe is full of paps, ſhewing the body of the world, or the univerſal machine, to be thence nouriſhed and ſupported. The collars round her neck are the celeſtial orbs. The great variety of created beings, is aptly ſignified by the party-coloured feathers of the African hen, which cover her head in a flying attitude. The baſket on the back of this bird is the emblem of plenty, from which, on each ſide, ſprings a leaf of the Egyptian peach; and two horns, which point out the creſcent moon, incloſing a circle marked with the figure of the ſcarabæus or beetle, repreſenting the ſun. The geſture of her left hand is commanding and monitory: her right holds a ſceptre of the flowering lotus. Her ſeat is adorned with the figure of a dog ſitting; to intimate her dominion, according to Diodorus, refulgent in the dog-ſtar. Within the table, beneath the throne, is the body of a lion with the head of an hawk, at his fore feet a canopus, ſupporting upright wings; emblems of earth, fire, water, and air. Over the back of the lion-hawk is the ſerpent tranſmitted through a circle with expanded wings, explained in the chapter of Mercury, page 87, of whoſe caduceus theſe are the attributes, and on his head a creſcent, with the ſun over that. By the ſmall hieroglyphic characters near the Iſis, ſhe is ſaid to be *The ſpirit of the world, penetrating all things with the eye of Divine Providence; and the bond of the ſuperior and inferior worlds.*

EXPLANATION OF THE PLATE OF OSIRIS.

OSIRIS is repreſented ſeated here on a teſſelated throne, to expreſs dominion and viciſſitude of day and night,

night, which depend upon him. He has the head of an hawk, a bird, from his ſtrength of viſion, by which he is ſaid to look ſteady on the meridian ſun, frequently depicted for the ſymbol of the ſolar orb. He is crowned with a mitre, full of ſmall orbs, to intimate his ſuperiority over all the globes. The gourd upon the mitre implies his action and influence upon moiſture, which, and the Nile particularly, was termed by the Egyptians the efflux of Oſiris. The lower part of his habit is made up of deſcending rays, and his body is ſurrounded with orbs. His right hand is extended in a commanding attitude, and his left holds a thyrſis or ſtaff of the papyrus pointing out the principle of humidity, and the fertility thence flowing, under his direction.

EXPLANATION OF THE FIGURE OF ORUS.

THE figure of Orus, which is the emblem of the ſolar efflux, is juvenile, as perpetually renewed and renewing youth and vigour. He ſtands to denote the unabated activity of light, and is habited in a ſort of network, compoſed of globules of light puſhing and interſecting each other every way. He holds a ſtaff croſſed, expreſſing his power in the four elements; and on it the head of the hoop, a tranſient bird, to repreſent the continual change of things which he produces by thoſe elements. This ſtaff, the ſymbol of his rule, is further adorned with a gnomon and trumpet, indicating ſeaſon and ſymmetry, harmony and order. At his back is a triangle with a globe fixed to it; ſhewing the regular being of the world to depend upon him. The ſides of the portal, which he ſtands in, are decorated with the celeſtial bodies, and on the top of it is the circle with expanded wings. The hieroglyphics, engraven on the baſe, call him, *The Parent of vegetable Nature*; *the Guardian of Moiſture*; *Protector of the Nile*; *Averter of Evils*; *Governor of the Worlds*; *the many-figured God*; *the Author of Plenty*.

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CHAP. LXIV.

OF THE CABIRI.

BOCHART ſays, that the Cabiri were the Gods of the Phœnicians, and obſerves juſtly that Cabir ſignifies, both in the Hebrew and Arabic tongue, Great or Mighty; ſo that Cabira, in the plural, are THE GREAT or MIGHTY ONES. He that miniſtered in holy things went by the appellation of Cohes, a manifeſt corruption of the Hebrew Cohen, prieſt or interceſſor.

They are ſpoken of by the names of Axieros, Axiocherſos and Axiocherſa; as three diſtinct perſons: and in them our author thinks that he has found Ceres, Proſerpine and Pluto; the Abbe Pluche, Oſiris, Orus, and Iſis; others, Jupiter, Ceres, and Bacchus. To theſe, the Scholiaſt upon Apollonius, has added a fourth, Caſmilus, or Cadmilus; the ſame ſays he, is Hermes, or Mercury, whom Varro declares to be only a miniſter attendant on the Cabiri.

Several authors have confined the appellation of Cabiri to Jupiter, Minerva, and Juno. Nor is it at all improbable that theſe ſhould have been ſo called in after ages, when the world in general had forſaken the worſhip of the Creator for that of the creature, and underſtood by theſe terms thoſe things which muſt indeed be allowed the moſt proper and ſignificant emblems of the divine perſonalities (2); the ſolar fire being meant by Jupiter (3); by Minerva, darting from the head of him, the light thence ſpringing; and by Juno, the æther (including the air), the natural repreſentative of the SACRED SPIRIT. Theſe are indeed the ſame with the Egyptian Oſiris, Orus, and Iſis.

But in earlier times it was judged an act of irreverence to pronounce their names; which was the caſe of the tetragammaton with the Jews. They were therefore only ſpoken of by the general denomination of Dioſcouroi, or ſprung from Jove; a title afterwards conferred upon Caſtor and Pollux.

Even

(2) *Sic Homines novere Deos, quos arduus Æther.*
Occulit & colitur pro Jove forma Jovis. OVID.

(3) Macrob. l. 1. c. 23. Plato in Phæd. Orpheus, &c.

Even children were initiated into theſe myſteries, and thought by their parents to be afterwards ſecure from dangers of any kind. Such as were permitted to partake of the ceremonies, were wont to aſſemble in a wood or grove, which was held ſacred and became a ſanctuary. By the initiation men were believed to become more holy, juſt and pure; and it is ſaid that none ever duly performed the ceremonies, without being amply rewarded for his piety.

As to what is ſaid of a man's being ſacrificed in theſe myſteries upon ſome extraordinary occaſion, I cannot find the aſſertion to be well grounded. Julius Firmicus intimates, that the Cabiri were three brothers, one of whom was ſlain by the other two, and then deified; and ſpeaks of his worſhippers, as holding up their bloody hands to the once-bleeding; which may refer either to their hands being imbrued in the blood of the ordinary victims, or to the warlike diſpoſition of that conquering people (Macedonians). But, if the thing be fact, it muſt have proceeded from an aſſurance that ſuch a ſacrifice was one day or other to promote the happineſs of mankind.

CHAP. LXV.

OF THE INFERIOR DEITIES ATTENDING MANKIND FROM THEIR BIRTH TO THEIR DECEASE.

IT would be a taſk almoſt endleſs to enter into a minute detail of the inferior deities acknowledged by the Greeks and Romans. The names of theſe viſionary beings occur ſo ſeldom in the claſſic, authors, that it is ſufficient barely to mark their denominations.

During pregnancy, the tutelar powers were the god Pilumnus (5), and the goddeſſes Intercidonia (6), and

(4) This was alſo the leading opinion of the Britiſh Druids; *Pro vita hominis niſi vita hominis redaatur, non poſſe aliter deorum immortalium nume: placari arbitrantur.* Cæſ. Comm. l. 6. c. 15.

(5) Either from Pilum, a peſtle, or from Pello, to drive away, becauſe he procured a ſafe delivery.

(6) She taught the art of cutting wood with a hatchet to make fires.

and Deverra (7). The ſignification of theſe names ſeems to point out the neceſſity of warmth and cleanlineſs to perſons in this condition.

Beſides the ſuperior goddeſſes Juno-Lucina, Diana Ilythia, and Latona, who all preſided at the birth, there were the goddeſſes Egeria (8), Proſa (9), and Manageneta (1), who with the Dii Nixii (2), had all the care of women in labour.

To children, Janus performed the office of door-keeper or midwife, and in this quality was aſſiſted by the goddeſs Opis, or Ops (3); Cunia rocked the cradle, while Carmenta ſung their deſtiny; Levana lifted them from the ground (4), and Vegitanus took care of them when they cried; Rumina (5) watched them while they ſucked; Potina furniſhed them with drink, and Educa with food or nouriſhment; Oſſilago knit their bones, and Carna (6) ſtrengthened their conſtitutions; Nundina (7) was the goddeſs of children's purification; Statilinus or Statanus, inſtructed them to walk, and kept them from falling; Fabulinus learnt them to prattle; the goddeſs Paventia preſerved them from frights (8), and Camæna learnt them to ſing.

Nor was the infant, when grown to riper years, left without his protectors; Juventas was the god of youth; Agenoria excited men to action; and the goddeſſes Stimula and Strenua inſpired courage and vivacity; Horta (9) inſpired the love of fame or glory; and Sentia gave

(7) The inventreſs of broome.
(8) From caſting out the birth.
(9) Aulus Gellius, chap. xix.
(1) Ælian.
(2) From Enitor, to ſtruggle See Auſonius, Idyll. 12.
(3) Some make her the ſame with Rhea or Veſta.
(4) Amongſt the Romans the midwife always laid the child on the ground, and the father, or ſome body he appointed, lifted it up; hence the expreſſion o Toilere Liberos, to educate children.
(5) The goddeſs had a temple at Rome, and her offerings were milk.
(6) On the kalends of June ſacrifices were offered to Carna, of bacon and bean-flour cakes; whence they were called Fabariæ.
(7) Boys were named always on the 9th day after the birth, girls on the 8th.
(8) From Pavorema vertendo.
(9) She had a temple at Rome, which always ſtood open.

gave them the ſentiments of probity and juſtice; Quies was the goddeſs of repoſe or eaſe (1); and Idolena, or lazineſs, was deified by the name of Murcia (2); Vacuna protected the idle; Adeona and Abeona, ſecured people in going abroad and returning (3); and Vibilia if they wandered, was ſo kind to put them in the right way again; Feſſonia refreſhed the weary and fatigued; and Meditrina healed the ſickly (4); Vitula was the patroneſs of mirth and frolic (5); Volupia, the goddeſs who beſtowed pleaſure (6); Orbona was addreſſed, that parents might not loſe their offspring; Pellonia averted miſchiefs and dangers; and Numeria taught people to caſt and keep accounts; Angerona (7) cured the anguiſh or ſorrows of the mind; Hæres-Martia ſecured heirs to the eſtates they expected; and Stata, or Statua-Mater, ſecured the forum, or market-place from fire; even the thieves had a protectreſs in Laverna (8); Averruncus prevented ſudden misfortunes; and Conſus was always diſpoſed to give good advice to ſuch as wanted it; Volumnus inſpired men with a diſpoſition to do well; and Honorus raiſed them to preferment and honours.

Nor was the marriage-ſtate without its peculiar defenders. Five deities were eſteemed ſo neceſſary, that no marriages were ſolemnized without aſking their favours; theſe were Jupiter-perfectus, or the Adult, Juno, Venus, Suadela (9), and Diana.

Jugatinus tied the nuptial knot; Domiducus uſhered the bride home; Domitius took care to keep her there, and preventing her gadding abroad; Manturna

(1) She had a temple without the walls.

(2) Murcia had her temple on mount Aventine.

(3) From Abeo, to go away, and Adeo, to come.

(4) The feſtival of this goddeſs was in September, when the Romans drank new wine mixed with old by way of phyſic.

(5) From Vitulo, to leap or dance.

(6) From Voluptas.

(7) In a great murrain which deſtroyed their cattle, the Romans invoked this goddeſs, and ſhe removed the plague.

(8) The image was a head without a body Horace mentions her, lib. 1 epiſt. XVI. 60. ſhe had a temple without the walls, which gave the name to the Porto Lavernalis.

(9) The goddeſs of eloquence or perſuaſion, who had always a great hand in the ſucceſs of courtſhip.

turna preſerved the conjugal union entire; Virginenſis (1) looſed the bridal zone or girdle; Viriplaca was a propitious goddeſs ready to reconcile the married couple in caſe of any accidental difference; Matura was the patroneſs of matrons, no maid-ſervant being ſuffered to enter her temple; Meno and Februo (2) were the goddeſſes who regulated the female Catamenia; the goddeſs Vacuna (3) is mentioned by Horace (4) as having her temple at Rome; the Ruſtics celebrated her feſtival in December, after the harveſt was got in (5).

The antients aſſigned the particular parts of the body to peculiar deities; the head was ſacred to Jupiter, the breaſt to Neptune, the waiſt to Mars, the forehead to Genius, the eyebrows to Juno, the eyes to Cupid, the ears to Memory, the right hand to Fides or Veritas, the back to Pluto, the reins to Venus, the knees to Miſericordia, or Mercy, the legs to Mercury, the feet to Thetis, and the fingers to Minerva (6).

The goddeſs who preſided over funerals was Libitina (7), whoſe temple at Rome the undertakers furniſhed with all the neceſſaries for the interment of the poor or rich; all dead bodies were carried through the Porto Libitina, and the Rationes Libitinæ, mentioned by Suetonius, very nearly anſwer our bills of mortality.

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(1) She was alſo called Cinxia Juno.

(2) From Februo, to purge.

(3) She was an old Sabine deity. Some make her the ſame with Ceres; but Varro imagines her to be the goddeſs of victory, the fruits of which are eaſe and repoſe.

(4) Horace, Lib. I. Epiſt. 10, 49.

(5) Ovid Faſt. Lib. VI.

(6) From this diſtribution aroſe, perhaps the ſcheme of our modern aſtrologers, who aſſign the different parts of the body to the cæleſtial conſtellations, or ſigns of the Zodiac; as the head to Aries, the neck to Taurus, the ſhoulders to Gemini, the heart to Cancer, the breaſt to Leo, the belly to Virgo, the reins to Libra, the ſecrets to Scorpio, the thighs to Sagittarius, the knees to Capricorn, the legs to Aquarius, and the feet to Piſces.

(7) Some confound this goddeſs with Proſerpine, others with Venus.

CHAP. LXVI.

OF THE INFERIOR RURAL DEITIES.

THE Romans were not content with the great variety of gods, which filled their ritual. They were daily inventing new deities of an inferior order, to anſwer the demands of ſuperſtition, and increaſe the kalender. Rufina thus became the name of a goddeſs, who preſided over the country in general. Collina had the charge of the hills, and Vallona the inſpection of the vallies; Hippona was the guardian of ſtables and horſes; and Bubona took care of oxen; Seia, or Segetia, watched the ſeed till it ſprouted; and Runcina weeded the young corn; Sarritor was the god of ſowing, and Occator of harrowing; Robigus kept the blights of Mildew away (8); Stercutius manured or dunged the ground; Nodotus, or Nodoſus, took care to ſtrengthen or knit the ſtalks of the corn; Voluſia watched the blade; Patelina unfolded the ear; Lactucina filled it; and Matura brought it to due ripeneſs; Heſtilina produced a plentiful crop; and Tutelina took care to rape and get it ſafe in; Pilumnus kneaded the bread; and Fornax baked it (9); Mellona was the goddeſs of honey; but the truth is, theſe fanciful deities are ſo little mentioned in authors, that we may call them the refuſe or ſcum of the gods.

CHAP. LXVII.

OF THEMIS, ASTREA, AND NEMESIS.

THEMIS was the daughter of Cælum and Terra and the goddeſs of laws, ceremonies and oracles. Jupiter conſulted her in the giants war, and afterwards eſpouſed her; ſhe inſtructed Deucalion how to re-people the world after the deluge, and was rather indeed a moral than a hiſtorical deity, as ſhe ſignifies

(8) His feſtival, called Robigalia, was celebrated in the beginning of May.

(9) Ovid Feſti. Lib. VI

ſignifies that power which rewards virtue and puiſhes vice.

To Jupiter, Themis, beſides a numerous offspring, already ſpoken of, bore the goddeſs Aſtræa, who reſided on earth during the golden age, and inſpired mankind with the principles of juſtice and equity; but as the world grew corrupted ſhe returned to heaven (1), and became that conſtellation in the Zodiac which is called Virgo. This goddeſs is repreſented with her eyes bound or blinded, having a ſword in one hand, and in the other a pair of balances equally poiſed.

Nemeſis was the daughter of Jupiter and Neceſſity (2). She had the title of Adraſtea, becauſe Adraſtus, king of Argos, firſt raiſed an altar to her. She had a magnificent temple at Rhamnus in Attica, with a ſtatue. She is repreſented with a ſtern aſpect, having in one hand a whip, and in the other a pair of ſcales.

CHAP. LXVIII.

OF THE GODDESS FORTUNA, OR FORTUNE AND THE OTHER VIRTUES AND VICES DEIFIED BY THE ANCIENTS.

FORTUNA was thought to have ſo great a ſhare in human affairs, that it is no wonder that the Romans made her a goddeſs. Juvenal, however, is not a little ſevere upon his countrymen (3) for this choice; and Horace expreſſes, if not an abſolute contempt for (4), yet at beſt a very mean opinion of this deity. But whatever ſentiments the philoſophers or poets might entertain of her, they did not leſſen her in the ſight of the vulgar, who paid her much veneration.

This goddeſs had a variety of epithets: ſhe was termed Regia and Aurea, from an image of her uſually kept in the apartment of the Cæſars. In the capital ſhe was worſhipped by the title of Bona, but her temple at the Eſquilia

(1) Terras Aſtrea reliquit.
(2) Others ſay of Oceanus and Nox.
(3) Satyr. X.
(4) Lib. I. Ode XXXIV. 14.

Eſquilia was conſecrated by the name of Mala. She was called Conſervatrix, Manens and Felix, and in ancient inſcriptions, to denote the happineſs ſhe beſtows. Domitian conſecrated her a chapel by the ſtile of Redux, and in ſome ancient monuments ſhe is called Stata. The names of Barbata and Pan were given her by Servius Tullius, who dedicated a ſhrine to her (5); ſhe was alſo termed Cæca, not unjuſtly, on account of the injudicious diſtribution of her favours. She was honoured at Rome by the title of Fortuna Equeſtris (6). In a temple ſhe had near that of Venus, ſhe bore the appellations of Maſcula and Virilis. At other times ſhe was named Mammoſa (7), Primogenia (8), and Privata, or Propria (9). In the quality of Fortuna Virgo, coats of young children were offered to her before they put them on; and ſhe was ſtiled Viſcata, or Viſcoſa (1), on account of her alluring or attracting people by her deceitful kindneſs.

The principal temple of this goddeſs was at Prænеſte, whence ſhe was called Prænеſtina. She is uſually repreſented blind, ſtanding on a wheel in a moving attitude, and holding a cornucopia, from whence ſhe powers wealth, and all the emblems of proſperity. Horace has a very maſterly picture of her in an ode to Mæcenas (2).

She is ſometimes figured in a flying attitude, with broad wings, ſounding a trumpet, and her flying robe wrought all over with eyes, ears and tongues, to denote the ſurprize, attention and diſcourſe ſhe excites. Virgil (3) has given an inimitable deſcription of her, nor does Ovid fall much ſhort of him. (4).

Virgil

(5) He alſo called her Obſequens, from her favouring his wiſhes. Horace called her Sæva on a quite contrary account.

(6) This temple was erected in purſuance of a vow of the prætor Q. Fulvius Flaccus, for a victory he obtained in Spain by means of his cavalry.

(7) Either from her having large breaſts, or the plenty ſhe ſupplies.

(8) From her giving birth to the city and empire.

(9) From her favouring particular perſons. Theſe two laſt appellations were given her by Servius Tullus, a very great admirer of her divinity.

(1) From Viſcus, birdlime. Hence Seneca ſays, *Beneficia ſunt viſcoſa*, obligations are catching.

(2) Horace, Lib III. Ode XXIX. 49.

(3) Virgil, Æneid I. (4) Ovid, Metam. 42, 63.

Peace is a bleſſing ſo univerſally eſteemed, that it is no wonder if ſhe was deified. The Athenians (according to Plutarch) erected her an altar with her ſtatue, attended by that of Plutus, the god of riches, to ſhew that ſhe was the ſource of plenty. At Rome ſhe had a magnificent temple in the Forum (5), which was conſumed by fire in the reign of Commodus.

On medals, this goddeſs is repreſented before an altar, ſetting fire with a torch in her left hand to a pile of arms, and with the other holding an olive branch. Behind her, on a column, appears the image of a naked body or man extending his arms in a rejoicing poſture (6). The poets generally introduce her in company with the moſt ſhining virtues (7). And Virgil repreſents her as the common wiſh of mankind (8). Claudian has compoſed her panegyric in a very diſtinguiſhed manner. Sometimes ſhe appears like a matron holding a bunch or ears of corn, and crowned with olive or roſes.

The goddeſs Concordia, or Concord, was another divinity of the Romans. At the requeſt of his mother Livia, widow of Auguſtus, a temple was dedicated to her by Tiberius at Rome. She had ſeveral other magnificent temples; in one of theſe were depoſited the rich ſpoils of the temple of Jeruſalem.

Virtue and Honour had their temples at Rome. That to Virtue was erected by M. Marcellus (9), and was the only paſſage to the temple of Honour, to ſhew that worthy actions were the true foundation of laſting fame. The ſacrifices to Honour were performed by the prieſts bareheaded.

Virtue was repreſented like an elderly matron ſitting on a ſquare ſtone; in ancient medals they appear jointly; however, upon ſome of Gordian and Numenian, ſhe is found in the figure of an old man with a beard.

Fides, or Faith, had a temple near the capitol, founded by Numa Pompilius. No animals were offered, or blood

(5) Begun by Claudius, and finiſhed by Veſpaſian.

(6) The legend of this medal, which was ſtruck by Veſpaſian on the conqueſt of Judæa, is *Paci Orbis Terrarum*. On a medal of his ſon Titus, ſhe is ſeen with a palm in one hand and a ſceptre in the other, the inſcription *Pax Æterna*.

(7) Horace, Carmen Sec. 57.

(8) Æneid XI. 362.

(9) Son of Auguſtus.

blood ſpilt in the ſacrifices; during the performance of her rights, her prieſts were clothed in white veſtments, and their heads and hands covered with linen cloth; to ſhew that fidelity ought to be ſecret. Her ſymbol was a white dog, and a figure where two women are joining hands repreſents the goddeſs.

Hope is another of the paſſions deified by the Romans. She had a temple in the herb-market, which was conſumed by lightning. On medals ſhe appears in a ſtanding attitude, with her left hand holding up lightly her looſe robes, and leaning on her elbow; in her right ſhe has a plate, in which is placed a ciborium, or cup, faſhioned like a flower, with this inſcription, Spes, P. R. the hope of the Roman people (1). In the modern ſtatues and paintings, her characteriſtic is a golden anchor.

Piety, or filial Affection, had a chapel at Rome, conſecrated by the Duumvir Attilius and Glabrio on a remarkable occaſion; "A man being ſentenced to hard "imprisonment, his daughter, who was then a nurſe, "daily viſited him, and was ſtrictly ſearched by the "goaler, to ſee ſhe brought no food to the priſoner. "At laſt a diſcovery was made, that ſhe ſupported him "with her milk. This inſtance of piety gained her "father's freedom. They were both afterwards ſup-"ported at the public expence, and the place was con-"ſecrated to this goddeſs (2)."

Pudicitia, or Chaſtity, was honoured at Rome under two names. Into the temple of Pudicitia Patricia, none were admitted but ladies of noble birth. Virginia, the daughter of Aulus, having married a Plebeian, ſo offended theſe, that they excluded her their aſſemblies: upon which Virginia called a meeting of the plebeian matrons, dedicated a chapel to this goddeſs by the name of Pudicitia Plebeia (3). Her ſpeech on this occaſion was truly great: "I dedicate," ſays ſhe, "this altar to "Pudicitia Plebeia, and deſire you will adore Chaſtity "as much as the men do Honour; and I wiſh that this "temple may be frequented by purer votaries (if poſſi-ble

(1) The reverſe is a head of Adrian.

(2) Pliny's Nat. Hiſt. lib. VII. cap. 36.

(3) All matrons who married but once, were honoured with the Corona Pudicitiæ, or crown of chaſtity.

" ble) than that of Pudicitia Patricia." In both of theſe temples no matron was permitted to ſacrifice unleſs ſhe had an unblemiſhed character, and was but once married. In medals this deity is repreſented under the figure of a woman veiled, pointing with the fore-finger of her right-hand to her face, to ſignify that ſhe had no reaſon to bluſh.

Mercy, or Clemency, had an altar at Athens, erected by the kindred of Hercules. At Rome was a temple dedicated to the Clemency of Cæſar (4). Both the Romans and Greeks gave the name of Aſylum to the temples each had erected to this goddeſs.

Truth, according to Plutarch, was the daughter of Saturn and Time, and the mother of Virtue, and was repreſented as a young virgin of a proper ſtature, modeſtly clad in a robe, whoſe whiteneſs repreſented that of ſnow. Democritus, to give an idea of the difficulty of her being found, ſays that ſhe is concealed in the bottom of a well.

Liberty was ſo much the delight of the Romans, that it was but natural for them to imagine her a goddeſs, and to conſecrate to her temples and altars. She was repreſented in the form of a virgin cloathed in white, holding a ſceptre in her right hand, and a cap in her left.

Good Senſe, or Underſtanding [*Mens*], was honoured with an altar in the Capitol, by M. Æmilius; and Attilius the prætor erected her a chapel.

Fauſtitas, or the public Felicity and Welfare, had many altars, and was adored both by the Greeks and Romans: the former honoured this goddeſs under the names of Endamionia and Macaria. The Athenians conſulting an oracle on the ſucceſs of a battle, were informed, that they ſhould win the victory if one of the children of Hercules would ſubmit to a voluntary death: on this Macaria, one of his daughters, killed herſelf, and the Athenians becoming victorious, paid her adoration under the name of Felicity. She was repreſented in painting as a lady cloathed in a purple veſtment trimmed with ſilver, ſitting on an imperial throne, and holding in one hand a caduceus, and in the other a cornucopia.

victory

(4) This temple was built by a decree of the ſenate, after the death of Julius Cæſar.

Victory was honoured by ſeveral nations as a goddeſs. According to Heſiod, ſhe was the daughter of Styx and Pallas: ſhe was painted by the ancients in the form of a woman clad in cloth of gold, and is repreſented on ſome medals with wings, flying through the air, holding a palm in one hand, and a laurel crown in the other; in others ſhe is to be ſeen ſtanding upon a globe, with the ſame crown and branch of palm.

The goddeſs Salus, or Health, had a temple at Rome near the gate, from thence called Porto Salutaris; and as the bleſſings ſhe beſtows are known to all, ſo no doubt but ſhe had a great number of votaries. She was repreſented by a woman ſitting on a throne, and holding a globe in her hand. Near her ſtood an altar, with a ſnake entwined round it. In this temple was performed the Augurium Salutis, a ceremony which Auguſtus revived from deſuetude. It was a day ſet apart annually, for enquiring of the gods by divination, whether they would allow the people to pray for peace? On this day the Roman armies were forbid to march or engage. It is worthy of remark, that the prieſts of this temple had arrogated to themſelves the ſole privilege of offering ſupplications for the health of every individual, as well as for the ſtate.

The Good Genius was adored by the Greeks, and according to Pauſanius, had a temple in the road leading to mount Mænalus. At the cloſe of ſupper a cup was always offered him of wine and water, and called the grace-cup.

Wealth has ſuch an influence on the affairs of life, that it has in all ages been the object of public worſhip, or of ſecret idolatry. Thus the Romans deified both Plutus and Pecunia, or Money. Menander wittily obſerves on this ſubject, "That if you can poſſeſs this deity, "you may aſk and have what you pleaſe; even the gods "themſelves ſhall be at your devotion."

Silence was, amongſt the Romans, both a male and female deity, by the names of Harpocrates and Angerona; but the latter ſeems only to have been a female imitation of the former, whom they borrowed from the Egyptians. He was the ſon of Iſis, begotten by Oſiris after his death, and on that account ſaid to have been a weakly

a weakly child. His ſtatue was placed at ſome ſmall diſtance from thoſe of Oſiris, Orus, and Iſis, with his finger on his mouth; intimating to the worſhippers, that not a word was to be ſaid that thoſe deities had once been mortal. The Greeks and Romans appropriated to themſelves this ſymbol of Silence, but in general were ignorant of its original intention.

Nor were theſe the only viſionary deities erected by the heathens. Fear, Hope, Diſeaſes, Calamities, and even Vices, were honoured with a view of averting their viſitation, or allaying their noxious influences. Thus Febris, or the Fever, had her altars at Rome. Hoſtilius Tullus vowed a temple to the goddeſſes Terror and Paleneſs. M. Marcellinus, after eſcaping a ſtorm near Sicily, built a chapel to the god Tempeſtas, without the gate of Capena. And Poverty and Art were both deified by the people of Gadara, becauſe Neceſſity is the mother of invention. Envy was a goddeſs, whoſe perſon and abode are inimitably deſcribed by Ovid (5).

Calumny had an altar erected to her by the Athenians. We have a very remarkable picture of this miſchievous goddeſs, as drawn by the hand of the great Apelles. Credulity, repreſented by a man with large open ears, invites this deity to him, extending his hand to receive her. Ignorance and Suſpicion ſtand juſt behind him. Calumny, the principal figure of the piece, appears advancing, her countenance ruffled with paſſion, holding in her left hand a lighted torch, and with her right dragging along a youth, who lifts up his hands as ſupplicating the gods. Juſt before her goes Envy, pale and ſquinting. On her right ſide are Fraud and Conſpiracy. Behind her follows Repentance, with her cloaths torn, and looking backwards on Truth, who ſlowly cloſes up the rear (6). Contumely and Impudence were alſo honoured by the Athenians under the figure of partridges, eſteemed a very bold bird. Diſcord is repreſented as a goddeſs by Petronius Arbiter, whoſe deſcription of her is worthy ſo maſterly a pencil; and Virgil has given us a picture of Fury, a deity much of the ſame ſtamp.—It is now time to cloſe the particular account, and to proceed to a conſideration at large of the Heathen Theology.

(5 Metam. lib. II. 762.
(6) Lucian.

A

DISSERTATION

ON THE

THEOLOGY OF THE HEATHENS.

THE religion of mankind was at firſt one, like the object of it. But when the latter was changed, the mode and ceremonial of worſhip continued ſtill the ſame; for idolatry, that WORST of things, was but in its origin, the corruption of true religion, which is the BEST! We are not therefore to wonder, if we ſee the ſame uſage of temples, altars, prieſts, ſacrifices, firſt fruits, &c. common to the patriarchs and unbelievers. We even behold, in theſe, and many other inſtances, the ſame religious cuſtoms amongſt the heathens, which it pleaſed the Divine Being to enforce the continuance of by the Moſaic diſpenſation; a convincing argument that they muſt have been uncorrupt and innocent in their original.

Nor did mankind in general loſe ſight of the original object ſo ſoon, or ſo totally, as is commonly apprehended. Since we find amongſt the eaſtern nations, and indeed amongſt ſeveral of the Greeks and Romans, the moſt exalted notions of the Supreme Being, the Creator of heaven and earth.

According to the Egyptians (1), Eicton, or the firſt God, exiſted in his ſolitary unity before all beings, He is the fountain and original of every thing, that either has underſtanding, or is to be underſtood. He is the firſt principal of all things, ſelf-ſufficient, incomprehenſible, and the father of all eſſences. Hermes ſays, likewiſe, that this Supreme God has conſtituted another God, called Emeph, to be head over all ſpirits, whether etherial, empyrean, or celeſtial; and that this ſecond God, whom he ſtiles the Guide, is a wiſdom that tranſforms and converts into itſelf all ſpiritual beings. He makes nothing ſuperior to this god guide, except the firſt intilligent, and firſt intelligible, who ought to be adored in ſilence. He adds,

(1) Pamblicus de Myſt. Egypt. Ed. Lugd. 1552. p. 153, 4.

adds, that the ſpirit which produceth all things has different names, according to his different properties and operations; that he is called in the Egyptian language Amoun, as he is wiſe; Ptha, as he is the life of all things; and Oſiris, as he is the author of all good (2).

Let us proceed to the Greeks, amongſt whom Orpheus claims the firſt place in right of his antiquity, and to whoſe theological ſentiments the preference is always given by the early writers in favour of Chriſtianity.

" There is one unknown being, exalted above, and " prior to all beings (3), the author of all things, even " æther: this exalted being is LIFE, LIGHT, and " WISDOM; which three names expreſs only one and the " ſame power, which drew all beings, viſible and invi- " ſible, out of nothing."

Thus alſo the divine Plato: " That which (4) gives " truth and reality to things unknown, and endues " the knower with the power of underſtanding; this " call thou the idea of the GOOD ONE, the ſource of " wiſdom and truth." But GOD is every where diſtinguiſhed throughout the works of this illuſtrious philoſopher, as the BEAUTIFUL, the GOOD, the JUST ONE.

Would you ſee the being and the providence of GOD demonſtrated from the order and adminiſtration of the world? You will no where find it more convincingly than in the reaſoning of Balbus in Cicero; and from which obſervations you muſt of neceſſity draw the ſame concluſion which he does, that (5) " All things in " the world are wonderfully directed by a divine mind " and counſel, to the ſafety and conſervation of the " whole."

(2) See Ramſay's Theology, annexed to Cyrus, 4to ed. p. 14 and 17.

(3) Suid. de Orph. p. 350, and Cedrenus, p 47.

(4) Τȣτο τοι ȣν τὸ την αγοθειαν περέχεν τοὶς γιγνωσκομὶνοις καὶ τῶ γιγνωσκοντι τήν διναμιν ἀποδιδον, τήν τȣ Ἀγαθȣ ιδέην φᾶθι ἐιναι. De Repub. lib. 6.

(5) *Sic undique omni ratione concluditur mente conſilioqua divino omnio in hoc muudo ad ſalutem omnium conſervationemque admirabiliter adminiſtrari.* De Nat. Deor. l. 2. c. 53.

Theſe ſentiments are alſo the reſult of Seneca's enquiries: "By Jove, ſays he (6), the wiſe men amongſt the "ancients did not mean ſuch an one as we ſee in the Ca"pitol and other temples, but the Guardian and Ruler "of the univerſe, a MIND and SPIRIT, the maſter and "artificer of this mundane fabric, whom every title ſuits. "Would you call him Fate? you will not err; for he it "is on whom all things depend; the CAUSE OF CAUSES. "Would you call him Providence? you are in the "right? for by his wiſdom is the world directed; hence "it moves unſhaken, and performs its every office. "Would you call him Nature? 'tis not amiſs; ſince "from him all things proceed, and by his ſpirit we live; "or the world? tis well; for he is All in all, and ex"iſting by his own power."

Innumerable are the inſtances which might be brought from the ancients to this purpoſe. But theſe may ſuffice. And from an attentive conſideration of theſe it will appear, that the philoſophers endeavoured to eſtabliſh a particular ſyſtem with relation to the origin of idolatry, which tends very much to leſſen the ſuppoſed abſurdity of it. They maintained (7) that the idea which the wiſe men of antiquity had formed to themſelves of GOD, was that of a Being ſuperior to whatever exiſts; of a SPIRIT preſent in all the bounds of the univerſe, who animates all, who is the principal of generation, and communicates fertility to every being; of a FLAME, lively, pure, and always active; of an INTELLIGENCE, infinitely wiſe, whoſe providence continually watches and extends over all; in a word, an idea of a Being, to whom they had given different names anſwering to his ſuperior excellence; yet ſuch as always bore the ſtamp of that ſupreme right of poſſeſſion, which is only inherent in the abſolute Lord, and in him from whom all things flow.

It is, however, too fatally to be denied, that as the corruption of the heart of man dilated and enlarged itſelf, a diſreliſh of ſpiritual things gradually came on, and the mind grew more devoted to ſenſible objects. Of all created things within his proſpect, the Sun was the moſt glorious and the moſt likely to engage

(6) Natural. Quæſt. l. c. 45.
(7) See Bamier's Mythology, vol. I. p. 178.

engage his attention firſt, and next his wonder and his worſhip. Accordingly it had been conſidered from the beginning as the great or primary emblem of the divinity, being not only the moſt beautiful of all bodies in its appearance, but the moſt beneficent in its effects; the regulator of the ſeaſons, and the natural parent of light and fertility. Hence Plato (8) calls it "The offſpring of the GOOD ONE, which he termed by others (9) "The eye of Jove," and the fine, whoever will be at the pains to conſult Macrobius, may ſee that the figures of all the heathen deities were but ſo many different expreſſions of the qualities and attributes of the Sun, or of the ſeaſons which depended on and were governed by him; to whom his votaries aſcribed omnipotence, and whom in their invocations they ſaluted as "The power, the light, and the ſpirit of the world (1)."

The Solar Body, before writing, could not more properly be repreſented than by the figure of a circle; a ſymbol ſo plain and inoffenſive, that one would think, it ſhould not eaſily be perverted to the uſes of idolatry. It was accordingly ſubſtituted in hieroglyphics as the artificial (its principal the Sun being the great natural) emblem of the divinity, and became the figure of all the open temples; the earlieſt places of religious worſhip. Theſe circles, or diſcs, are the ſun-images mentioned in ſcripture (2), and are at this day the ſymbols of royalty, glory, and divinity: and it may be worth while perhaps to remark that the word from which this is ſupplied (3), is uſed to ſignify idolatry in general, from the near relation which it bears to the original object of it (4), whoſe derivative it is.

When religious worſhip began to be transferred from the divinity to his emblem, from the Creator to the creature

(8) Τον τȣ̃ Αγαθȣ̃ ἔκγονον ὃν τ' Αγαθὴν ἐγέννησεν ἀναλογον ἑαυτῶ. De Republ. l. 6.

(9) Apuleius de Mundo Macrobius Saturnal. l. 1. cap. 17. uſque ad finem cap. 23.

(1) *Potentiam ſolis ad omnium poteſtatum ſummitatem referri indicant theologi; qui in ſacris hoc breviſſima precatione demonſtrant dicentes.* Ἥλιε παντοκρατο, κοσμȣ πνευμα, κόσμȣ δυναμις κοσμȣ φῶς. Ibid. c. 23.

(2) Haminichem, ſun-images. (3) Hamon, idolatry.

(4) Hamah, the ſun.

ture, then that particular day of the week, which had ever been kept ſacred to the Creator of all things, began likewiſe to be ſet apart and dedicated to the honour of this luminary, was thence termed Sunday, and continued to be had in eſpecial reverence above all the reſt. Hence celebrated by one of the moſt ancient writers, as "An holy day, becauſe it was the birth-day of "Apollo, or the ſun (5)." Which indeed was ſo far true, that it was the commemoration of that day, on which the human eye was bleſſed with the proſpect of that glorious object. For it requires no extraordinary ſagacity, but only a little attention, however generally and unaccountably this point has been over-looked, to ſee and be convinced that the firſt Holy Seventh Day was the particular ſtated day of the Chriſtian ſabbath. It appears from the original account of it, that the work of the creation took up ſix days, and that the laſt created being was man; who was therefore in all probability formed on the evening of the ſixth day. That which immediately ſucceeded was the firſt of Adam's life as well as the firſt ſabbath. It was the firſt day of his firſt week, and month and year, i. e. the firſt in man's account of time. On the expiration of this firſt ſabbath, he began to number his ſecular days, as they advanced in order, till he had told ſix. The next was again his Holy Seventh; yet the firſt day of his ſecond week, for weeks were aſcertained by the return of ſabbath. Thus obtained it duly in all ordinary and civil computations to be the firſt day of the week, at the ſame time that it was diſtinguiſhed, with a retroſpect to the work of creation, as an Holy Seventh Day. And remarkable it is, that the moſt ancient of the heathen writers, while they ſpeak of it as ſuch, have rendered the very ſame reaſon for it (6), which the Jewiſh legiſlator had before

(5) ——— εβδμον ἱερον ἡμαρ.
Τῶ γὰρ Ἀπολλωνᾶ χρυσάορα γείνατο Λητώ. HESIOD.
(6) ——— Ἑβδομον ἱερὸν ἦμάρ. HESIOD.
Ἑβδομη ἦν ἱερη. HOMER.
Ἑβδομον ἦμαρ ἔην και τῶ τετελεσο ἁπαντα. HOMER.
Ἑβδοματη δ' ἠρῖ τετελνσμινα παντα τέτυκται. LIN.
Ἑβοδμη ἐν πρωτοισι, και ἑβδύμη ες τηλειν. CALLIM.
Vide Clement. Alex. Storm. l. 5. p. 560, and Poli. Synops, ad Geneſ. xi. 2.

before given, namely, that "On it all things were ended or compleated." This then being of ancient or patriarchial uſage, was not confined to any particular nation or ſet of men, like the Jewiſh ſabbath, but extended to all mankind, and was univerſally obſerved as the birth day of the world; but being at length abuſed and defecrated to the purpoſes of idolatry, it pleated the divine Being, when he delivered his people from the bondage of the Ægyptians, to conſecrate another day to his peculiar worſhip. This was the ſelf-ſame day in which he brought them forth with their armies from the land of Ægypt. Which was therefore to be a memorial of their deliverance (7), as long as their ſtate and polity ſhould laſt, and a ſign (8) and covenant that the Moſt High God was their GOD.

But to reſume our ſubject; from which, we hope, the reader will excuſe this little digreſſion, if ſuch it ſhould be. Another emblem of the divinity, in a manner univerſally received, was the Seraph, or fiery-flying Serpent, the Salutis Draco (9), the great ſymbol of Light and Wiſdom, of Life and Health. Why the figure of this animal was thus honoured, ſeveral reaſons may be aſſigned; as the annual renovation of its youth and beauty; its ſinuoſity, which enabled it to put on various forms; the acuteneſs of viſion, and extraordinary ſagacity aſcribed to it; and its colour, which is that of vivid flame, or burniſhed braſs. Its name of Seraph particularly is ſo expreſſive (1) of that blaze of brightneſs, which it ſeems to furniſh when reflecting the ſplendor of the ſun-beams, that it has been transferred to a ſuperior order of angels; and is once made uſe of to denote even the glorious appearance of the cherubim (2). This is the ſame ſymbol which was erected by Moſes in the wilderneſs. But this alſo was at length proſtituted to abominable purpoſes, and made the attribute of all the Ægyptian deities (3).

Expanded Wings made a third emblem of the divinity. This was the hieroglyphic ſubſtituted for the æther, which

(7) Deuteronom. c. v. 15.
(8) Ezekiel. c. xx. 10. 12. 13.
(9) Macrobius.
(1) Seraph, a flame or burning.
(2) Iſaiah, vi.
(3) Orus Apollo; ad initium.

which was conſidered as the natural ſymbol of the divine ſpirit, and, as ſuch, ſucceeded to a ſhare of idolatrous worſhip (4). In ſome of the original open temples, particularly in that wonderful one of Abiry in Wiltſhire, the complex figure of the Circle, and Seraph, with expanded wings, was repreſented entire.

Such were the natural emblems of the divine Being, and ſo plain and ſimple their hieroglyphical repreſentations; the original intent of which is explained to us by Kircher (5). from a piece of antiquity in the Phœnician language: "Jove," ſays this fragment, "is a figured "Circle: from it is produced a Serpent: the Circle "ſhews the divine nature to be without beginning or "end; the Serpent his word, which animates the "world and makes it prolific; his Wings the ſpirit of "God, which gives motion to the whole ſyſtem."

The commencement of idolatry, avowed and aiming at ſome eſtabliſhment, muſt bear date from the extraordinary project ſet on foot at Babel. The deſign, as appears from the original account of it (6), was to build a city and a tower, the citadel or commanding part of which was to be erected to theſe powers, which are there diſtinguiſhed as the Shemim, or Heavens. The ſuppoſition of its being to reach unto the heavens is an addition of the tranſlators. The confuſion there ſpoken of, was the confuſion of the lip, or religious confeſſion. The true believers on this occaſion ſeparated from the idolaters,

(4) Τινα δη και σεμνυων ποτε λεγω θεον, ὦ Μεγιλλε και Κλεινια? χερσον Ουρανον; ὀν και δικαιοτατον, ως ξυμπαντες ἀλλοι δαιμονες ἁμα και θεοι τιμᾶν τε και ἔυχιεσθαι διαφερόντως ἀντῶ Τον δὲ και τῶν ἄλλων αἰτιον ἀγαθῶν πάντων ἡμιν ἀυτον γεγονεναι, πάονες ἀτονμολ γοίμεν. Platon. Epinomis.

Zenoni & reliquis fere Stoicis Æther videtur ſummus Deus, mente præditus, qua omnia regantur. Cicero Academ. Quæſt. l 4. c. 41.

Cleanthes autem, qui Zenonem audivit, tum ultimum & altiſſimum atque undique circumfuſum, & extremum omnia cingentem, atque complexum ardorem, qui Æther nominatur: certiſſimum Deum judicat. Id. de Nat. Deor. l. 1. c. 14. See chap. 62 of Iſis, Oſiris an Orus.

(5) Obel. Pamphl. p. 403.

(6) Gen. xi. 4. The original runs ſtrictly thus: *Let us erect to us a city and a tower, and the chief place of it to the heavens.*

idolaters, whom they left behind in Aſſyria to proceed in their mad enterprize, and diſperſed themſelves in the adjoining countries, carrying with them the ſame language and the ſame patriarchal religion, where we find both for a conſiderable time after. The confuſion of tongues, as it is called, was but the natural, and by no means the immediate conſequence of this diſperſion.

Next we find the ſolar body, and its natural ſymbol the fire, worſhipped at Ur of the Chaldees, thence denominated. The ſame ſymbol was held in eſpecial reverence afterwards by the Perſians, but never worſhipped, in the proper ſenſe of the expreſſion. The ſpecies of idolatry relating to the worſhip of the human figure was not introduced till long after; nor was the temple, which Ninus is ſaid to have built, erected to his father Belus, as many have aſſerted, but to Bel or Baal-Shemim, the Lord of the Heavens, meaning the Sun.

Thus idolatry in Aſſyria was prior to the time of Abraham (7,) but it was confined to that country; for neither in his time, nor for ſome time after, do we find any traces of it in Arabia, Phœnicia, or Egypt. We may reſt aſſured that Iſhmael, the father of the Arabians, and his brethren by Keturah, adored the GOD of their father, and eſtabliſhed his worſhip in the eaſt-country, whither they were ſent (Gen. xviii. 19). In Phœnicia, we find Abimelech, the king of the Philiſtines, believing in GOD, favoured with a divine intercourſe, and pleading to the heavenly viſion the righteouſneſs of his nation. Their behaviour with Iſaac afterwards leaves no room to doubt that they continued then in the ſame faith(8). GOD himſelf declares to Abraham, that his children ſhall not poſſeſs that land *till the fourth generation after him*, becauſe the *iniquity of its inhabitants was not yet full*. Whence it is but rational to conclude, *that till the fourth generation after*, or till about the time of Exodus, they had not, at leaſt, generally, ſwerved into idolatry. Sir Iſaac Newton (9) imagines that they continued in the true religion till the death of Melchiſedec; but that afterwards they began to embrace idolatry ſpreading thitherward

(7) Joſhua, xxiv. 2.
(8) Gen. xxiv. 28, 29, & ſeq.
(9) Chronology of ancient kingdoms amended, p. 188.

therward from Chaldæa. They could not, however, in any ſhort time after, have amongſt them more than the beginnings of idolatry; though I preſume, they ſunk into it apace after the departure of Joſeph's brethren with their families into Egypt. When the patriarch came into this laſt-mentioned country alſo, GOD is ſaid to have ſent judgments upon Pharoah's family, becauſe of Abraham's wife; and the king of Egypt ſeems to have been no ſtranger to the true GOD, but to have had the fear of him before his eyes, and to have been influenced by it in all his actions (1). Abraham was entertained by him without the appearance of any indiſpoſition towards him, or any the leaſt ſign of their having a different religion. Even the heathen writers give hints, that the Egyptians were at firſt worſhipers of the true GOD. Plutarch teſtifies, that in Upper Egypt, the inhabitants paid no part of the taxes raiſed for the idolatrous worſhip; aſſerting themſelves to own no mortal being for God (2), but profeſſing to worſhip their GOD CNEPH only. Porphyry calls this Egyptian CNEPH, τον Δημιουργον, the Creator of the univ...

I cannot perſuade myſelf that Joſeph, when long after this he flouriſhed at the head of the Egyptian miniſtry, had that people deſerted the worſhip of the true GOD, would have married into the family he did, or that the zealous patriarch would have held ſo ſacred and inviolable the lands and endowments of an idolatrous prieſthood. With juſtice therefore has the great Grotius remarked (3) that in the age of Joſeph no certain footſteps of idolatry are to be diſcerned in Egypt. I would give it to the reader as a conjecture highly probable, that idolatry was not eſtabliſhed by law in any part of that country, till the diſgrace of Moſes at the court of Egypt, when he firſt retired to his brethren in Goſhen; about forty years before the Exodus. This is countenanced by a paſſage of ſcripture, where it is ſaid of the children of Iſrael, that *they ſacrificed unto devils, not to* GOD; *to gods whom they knew not, to* new *gods that* came newly up, *whom their fathers feared not* (4).

So

(1) See Shuckford's Connection, vol. 1. p. 281, and 312.
(2) De Iſide & Oſiride.
(3) Vide Poli Synopſin in Gen. 46, verſ. ultim.
(4) Deuter. 32, 17.

So that Euſebius, Lactantius, Caſſian, Lucian, with many of the Jewiſh Rabbies, as well as Voſſius; the Abbe Banier, and the moderns in general, appear to have been groſsly miſtaken; in making either Phœnicia or Egypt the birth-place of idolatry. But this ſymbolical and hieroglyphical divinity, proceeded from Aſſyria through Phœnicia to Egypt. But it was the Phœnician commerce which ſpread it in the remoteſt quarters of the world; and it is obſerved, that in all the religions we know, even in the Eaſt and Weſt Indies, there is not one of them, whoſe theology is not full of the like emblems.

It muſt be confeſſed that the multiplication of ſymbols became at length an inexhauſtible fund of idolatry. Thoſe characters which, before the knowledge of letters, were innocent and even neceſſary, being by that rendered in a ſhort time uſeleſs, generally neglected, underſtood by few, and at laſt grievouſly perverted, were the occaſion of infinite errors. This may be well exemplified by a ſhort account of the Zodiac (5).

The crab, an animal walking backwards or obliquely, ſeemed a proper emblem of the ſun, who arriving at this ſign begins his retrogradation (6). The wild goat on the contrary, whoſe cuſtom is to feed as he climbs, was choſen to denote the Sun, who on coming to this point of the heaven, quits the loweſt part of his courſe to regain the higheſt. The ram, the bull, and two kids gave name to the three celeſtial houſes, through which the Sun paſſes in ſpring. This diſtinguiſhed the different kinds of young cattle, produced in this ſeaſon, as they naturally ſucceeded each other: the lambs appearing firſt, the calves next, and the kids laſt. Two of theſe latter were choſen, on account of the peculiar fruitfulneſs of the goat, which generally bears twins. But theſe the Greeks diſplaced, ſubſtituting the twin brothers, Caſtor and Pollux. The fury of the Lion juſtly expreſſed the heat of the Sun, on his leaving Cancer. The virgin crowned with ears of corn, was an emblem of the harveſt, uſually ending about that time. Nothing could better denote the equality of days and nights under the autumnal equinox, than the balance Libra.

(5) See Abbe Pluche's Hiſt. of the Heavens, vol. I. p. 10. & ſeq.
(6) Macrob. Saturn. l. 1. c. 17.

Libra. The diſeaſes, conſequent upon the fall of the leaf, were characteriſed by the Scorpion. The chaſe of wild beaſts, annually obſerved at that time, was not improperly diſtinguiſhed by Sagittarius, a man on horſeback, armed with a bow and arrow. Aquarius repreſented the rains of winter; and the two Fiſhes bound together, or incloſed in a net, indicated the ſeaſon for fiſhing, ever beſt at the approach of ſpring. What could be more ſimple and uſeful than this diviſion of the Sun's annual courſe into twelve equal portions, expreſſed by ſo many viſible ſigns, which ſerved to regulate and deſcribe the ſeaſons and the buſineſs proper to each. Theſe rude delineations of the celeſtial houſes probably gave birth to painting. But then theſe images preſented to the mind a meaning very different from the idea conveyed to the eye. And when this meaning was loſt, the imagination was quickly at work to ſupply another more agreeable to its own corruption.

The kingdom of Egypt, on account of its peculiar ſituation, became the great ſchool of this ſymbolical learning; and thence, in proceſs of time, the grand mart of idolatry. It is not improbable that the prieſts might endeavour to ſtem the torrent of ſuperſtition that enſued from it, till finding all their ſtrength ineffectual, they ſubmitted to the times, and from views of avarice and ambition became public defenders of thoſe errors, which ſecretly they condemned. For, it is certain, that while thus they complied with the popular language, they yet ſtudied all they could collect of the ancient and real ſignification of the ſymbolical figures, taking care to require a profound ſecrecy of all perſons whom they inſtructed in this kind of knowledge. And for this reaſon ſphinges were placed at the entrances of their temples, intimating to thoſe who approached, that they were to look for a further meaning in what they ſhould ſee; for that all was myſterious there.

Such was the origin of thoſe initiations ſo much ſought after in Egypt, Aſia, and afterwards in Greece. Indeed theſe myſteries themſelves were in the end moſt groſsly abuſed: yet there is no queſtion, but that in their primary inſtitution they were intended to explain the natural and divine things couched under thoſe repreſentations. For they did not only unfold the nature of things, though this

this ſeems to have had (7) the greateſt ſhare in them; but inculcated alſo the immortality of the ſoul, a future ſtate of (8) rewards and puniſhments, the conſequent neceſſity of virtue, and the other great truſts of religion which had been handed down from the earlieſt ages.

Thus the ancient Eaſtern nations had a reſerved meaning in all their emblematical figures; which it is frequently in our power, even at this diſtance of time, to make out. Much of the language ſpoken by them is ſtill exiſting: by the means of which, matters ſo remote antiquity may in a great meaſure be diſengaged from that myſterious darkneſs, in which the ignorance of ſome ages, and the follies of others, have involved them. I ſhall be eaſily underſtood to ſpeak this of the Hebrew tongue; ſo much of which, I ſay, is yet remaining to us, as will eaſily, by a compariſon with other languages, manifeſt it to be an original: and all others, on examination, will diſcover, how largely they have drank of this fountain. The names of animals, ſo intimately expreſſive of their properties, beſpeak it to have been given by the great author of nature; and thoſe of the firſt men (9), ſo nicely applied to their reſpective conditions and circumſtances, leave no room to doubt that they were coeval with the perſons themſelves. The Greeks borrowed their idolatry from Phœnicia and Egypt, which indeed the innovating ſpirit of that

(7) *Omitto Eleuſinam ſanctam illam & auguſtam,*
Ubi initiantur gentes orarum ultimæ!
Prætereo Samothraciam, eaque
——Quæ Lemni
Nocturno aditu occulta coluntur
Sylveſtribus ſepibus denſa:
Quibus explicatis, ad rationemque revocatis, rerum magis Natura cognoſcitur quam Deorum. Cicero de Nat. Deor. l. 1. c. 42

(8) Τελετῆς δὲ μετέχοντες περὶ τὲ τῆς τὸ βίυ τελυτᾶς καὶ σὺ σὺμπαντος ἀιονος ἡδίας τας ἐλπιδας ἐχυσι. Iſocr. in Panegyr.
Mihi cum multa eximia divinaque videntur Athenæ peperiſſe, atque in vita hominum attuliſſe, tum nihil melius illis myſteriis, quibus ex agreſti immanique vita, exculta ad humanitatem & mitigati ſumus: initiaque, ut appellantur, ita re vera principia vitæ cognovimus; neque ſolum cum lætitia vivendi rationem accepimus, *ſed etiam* cum ſpe meliore moriendi. Cicero de legibus, l. 2. c. 14.

(9) See Origin of Languages by the late Doctor Gregory Sharpe.

that people improved in the moſt extravagant manner; and it is not poſſible to explain their religious antiquities without having recourſe to the language of thoſe countries from which they were tranſplanted. When therefore this is done without force or conſtraint, propoſing an interpretation natural and eaſy; not to receive it were to reject the only means (in many caſes) of information, which remain to us at this immenſe diſtance of time. The reader will conſider this as an apology for the free uſe which is made of this tongue in the preceding ſheets; where he will find a great number of ſtrange *and otherwiſe* unaccountable ſtories, having their foundations ſolely in the different meanings of the ſame word: So that an account, in itſelf innocent and eaſy, by being perverſely rendered, became frequently the ſource of idle wonder, and at length of idolatrous veneration. It is not from the idolatrous Greeks themſelves that we are to expect full ſatisfaction in theſe matters. Very few of them gave themſelves the trouble to enquire into the meaning of their own ceremonies. Every thing that was but Egyptian was readily adopted, and the very names of the gods they worſhipped were originally taken upon truſt. For the Pelaſgians, as Herodotus informs us (1), had formerly ſacrificed and prayed or gods in general, without attributing either name or ſirname to any deity, which in thoſe times they had never heard of; but they called them gods, beauſe they diſpoſed and governed all actions and countries. After a long time the names of the other gods were brought among them from Egypt, and laſt of all that of Bacchus; upon which they conſulted the oracle of Dodona, ſtill accounted the moſt ancient, and then the only oracle in Greece, and having enquired whether they ſhould receive theſe names from the barbarians, the oracle anſwered, they ſhould. So from that time they invoked the gods in their ſacrifice under diſtinct names; and the ſame were afterwards received by the Greeks from theſe Pelaſgians. This, ſays my author, I had from the prieſteſſes of Dodona.

It is ſaid to the honour of Moſes, that he was learned in all the wiſdom of the Egyptians. Whence it is then that greater abſurdities in religion have been aſcribed to this

(1) In Euterpe.

this wiſe people, than have been met with amongſt the moſt barbarous and uncivilized nations? This could only proceed from the travelling Greeks, who underſtood little of what they ſaw, and made the worſt uſe of what they carried home; which, by their poets, was afterwards enlarged and diverſified with all the wantonneſs of a licentious imagination. Thus that idolatry which had its foundation in the vanity and corruption of the human heart, was chiefly indebted for its fabulous bulk amongſt the Greeks, to the warm and plaſtic imagination of the poets; was ſtill further improved by the boldneſs of the pencil, the fine impreſſion of the chiſſel, and the ſilence of the ſtage.

When the human figure was firſt made the object of idolatrous veneration, may perhaps be difficult to determine. We read of graven images in the land of Canaan, in the time of Moſes and Joſhua. But theſe in all probability was extremely rough and inartificial, and perhaps nothing more than upright ſtones or ſtanding pillars. Such as they were, however, Cadmus is ſaid to have carried the uſe of them into Greece. I ſhould imagine, that they were not worſhipped in Egypt till long after; eſpecially if that be true, which Clemens of Alexandria quotes Leo as affirming (2), in his treatiſe of the Egyptian gods, that their celebrated Iſis lived not till the time of Lynceus, in the eleventh generation after Moſes.

It has been generally allowed, that the perſons whoſe memory was thus religiouſly preſerved, were ſuch as had been greatly diſtinguiſhed for the invention of uſeful arts, and their beneficence to mankind (3). But to make this ſpecies of idolatry go down with the people, ſomething more than a pretended deification ſeems to have been neceſſary; becauſe, in order to ſecure this extravagant honour to their favourites, we find the Egyptians arraying their images with various enſigns and attributes; thus making them the repreſentatives of ſuch natural things as we adored already by the ſuperſtitious herd. Thus we find Oſiris adorned with the emblems of the ſun, Iſis decked with thoſe of the æther, and the golden

(2) Stromat. I. 1. p. 322.

(3) *Suſcepit autem vita hominum, conſuetudoque communis, ut beneficiis excellentes viros in cælum fama ac voluntate tollerent.*

Cicero de Nat. Deo. I. 2. c. 24.

golden Seraph inſeparable from Orus (4). Granting therefore that there were ſuch perſons in the world, as Jupiter, Apollo, Bacchus, Iſis, &c. yet we muſt allow the attributes given, and the ceremonies paid to them, to be ſolely applicable to thr luminaries, or to the natural cauſes and effects, which, it is manifeſt, were repreſented by them.

Or it may be that mankind were not altogether ſo eager and ſo haſty in their corruptions; that the conſecration of eminent and virtuous men was no more in the firſt place than a ſort of canonization; and that the worſhip paid to them was only conſidered as a public teſtimony of their belief, that ſuch perſons were received into the abodes of the bleſſed, and numbered among the ſons of God. This at leaſt was the opinion of Cicero (5). For that the law commands thoſe who were conſecrated from amongſt men, to be worſhipped; it ſhews indeed, ſays he, that the ſouls of all men are immortal; but that thoſe of the brave and the good are divine.

May we not therefore conclude, with regard to the ancient Egyptians particularly, that they were not ignorant of One Supreme Being, who by his knowledge conceived the world, before he formed it by his will; but to comply with the growing corruptions of mankind, in which compliance they were extremely guilty, allowed them to adore (and in this no doubt they found their account) the different attributes of his eſſence, and the different effects of his goodneſs under the ſymbols of the heavenly powers, of renowned perſonages, and at laſt even of terreſtrial bodies, as plants and animals; thus wilfully laying the foundation of the groſſeſt ſuperſtition and idolatry.

How little the beſotted Greeks had to ſay for themſelves on this head, and how ignorant indeed they were of their own religious rites, had been remarked already. As theſe took their gods ſo fondly from the Egyptians, ſo did the Romans theirs chiefly from them. This appears at large in the preceding ſheets. It muſt be confeſſed

(4) *Infantemque vident, exporrectumque draconem.* Ovid.
See chap. 63, of Iſis, Oſiris, and Orus.

(5) *Quod autem ex hominum genere conſecratos, ſicut Herculem & ceteros, coli lex jubet, indicat omnium quidem animos immortales eſſe ſed fortium bonorumque divinos.* De Legibus, l. 2. c. xi.

confeſſed at the ſame time, that as ſome of theſe laſt refer the whole multitude of their divinities to the ſun, the original object of idolatry, thence called the univerſal one (6). So did others of them to the GREAT AUTHOR OF NATURE, affirming, "Jupiter to be the "ſoul of the world (7), who formed the univerſe of "the four elements, and fills and moves it thus com-"pacted." In the æther he is Jupiter; in the air, Juno; in the ſea, Neptune; in the lower parts of the ſea, Salacia; in the earth, Pluto; in hell, Proſerpine; in domeſtic fires, Veſta; in the working-furnace, Vulcan; in the heavenly bodies, the Sun, Moon, and Stars; amongſt diviners, Apollo; in trade, Mercury; in Janus, the Beginner; in boundaries, the Terminator; in time, Saturn; in war, Mars and Bellona; Bacchus in the vintage; Ceres in the harveſt; in the woods, Diana; in the ſciences, Minerva; and is himſelf, in fine, the whole multitude of vulgar gods and goddeſſes. Theſe are all the one Jupiter, whether they be conſidered, according to ſome, as parts of himſelf, or, according to others, as his virtues and attributes. This is exactly of a piece with the reaſoning of Seneca; who aſſerts that GOD may have names in number equal to his gifts (8).

Notwithſtanding this, we find on ſome occaſions even among theſe, the monſtrous abſurdity of making new gods arrived to ſuch a pitch, that temples have been every now and then vowed and erected by magiſtrates and commanders, even to creatures of their own ſudden imagination; ſuch as the chance of war, or their own wiſhes or fears had raiſed. So that Pliny'e obſervations (9), with ſome allowance for the latitude of expreſſion, may ſeem to have been not ill-founded; that the

(6) *Diverſæ virtutes ſolis nomina Diis dederunt: unde ſapientum principes prodiderunt.* Macrob. Saturn. l. 1. c. 17.

(7 St. Auguſtin de civitate Dei, c. 11. Tome 5. p. 42, 43.

(8) *Jovem illum optimum ac maximum rite dices & tonantem & ſtatorem quod ſtant beneficio ejus omnia, ſtator ſtabilitorque eſt. Quæcumque voles illi nomina proprie aptabis, vim aliquam effectumque celeſtium rerum continentia. Tot appellationes ejus poſſunt eſſe, quot munera. Hunc & Liberum Patrem & Herculem, ac Mercurium noſtri putant. Quia omnium parens ſit: quia vis ejus invicta ſit. Quia ratio penes illum, ordo, numeruſque, & ordo, & Scienta, &c* De Bene. l. 4. c. 7, 8.

(9) Nat. Hiſt. Lib. II. c. 7.

the extravagance of human paſſions and affections had made more gods than there were men.

Yet upon the whole, the hiſtory of religion is not ſo darkened with error, but that, through all theſe ſhades of folly, an attentive enquirer may ſtill diſcern the diſpenſations of GOD, from the firſt offence of man to this day, to have been regular and uniform, and directed to one great end, namely, his own ſupreme glory in the happineſs of his creatures.

Let us therefore adore this ever gracious Being with humble ſincerity. Let us acknowledge his infinite mercies with a due ſenſe of our own demerits; and beware, above all things, that we attempt not to ſet up our own weak reaſon in oppoſition to the declared will and commandments of GOD. This has been the great ſtumbling-block in all ages: and from ſuch demeanour confuſion of every ſort muſt neceſſarily enſue.

OF

OF THE

MYTHOLOGY

OF THE

HEATHENS.

WE ſhall now enter into the nature of the Pagan fables, their religious ſentiments, and the manner of their worſhip. Here we ſhall find truth blended with error, and obſcured with fiction, which has wrapt in clouds the moſt important doctrines, ſuch as the creation of the world, the fall of man, the deſtruction of the human race by an univerſal deluge, the change produced in nature by that great event, the origin of nature and moral evil, and the final reſtitution of all things to their primitive glory and ſplendor.

Notwithſtanding the great corruption which had crept into the worſhip of all nations, we have ſeen that the men of learning and reflection generally maintained honourable notions of the deity, and the obligations of moral virtue. As the Greeks and Romans had received their divinities from Phœnicia and Egypt, and by miſtaking the manners, the cuſtoms and language of thoſe nations, had made gods of the common ſymbols which they employed to teach the people to honour one God, the author of all good, to live in peace, to expreſs the times and ſeaſons for the performance of the common occurrences of life, and to expect a better ſtate to come; ſo their religion became obſcured by fables, and a variety of fictions, which, while the vulgar underſtood in a literal ſenſe, their ſages endeavoured to explain and reduce to ingenious allegories, and thereby to render the heathen worſhip conſiſtent with all the natural notions of a ſupreme Deity, the wiſe governor of the world, and by accounting for the introduction of moral evil, to vindicate the rules of his providence, and to juſtify the ways of God to man.

Fables are indeed a very ancient method of conveying truth, and veils of ſo fine a texture as not wholly to conceal the beauties that lie beneath them. "Thus," ſays

ſays Origin (1), "the Egyptian philoſophers have "ſublime notions with regard to the Divine Nature, "which they keep ſecret, and never diſcover to the "people, but under the veil of fables and allegories. "All the Eaſtern nations, the Perſians, the Indians, the "Syrians, conceal ſecret myſteries under their religious "fables. The wiſe men of all nations (2) ſee into the "true ſenſe and meaning of them, whilſt the vulgar go "no further than the exterior ſymbol, and ſee only the "bark that covers them."

This was frequently the caſe when foreign and diſtant nations adopted what they but imperfectly underſtood. Allegories became objects of faith. Thus could any thing give a more lively idea of the ſtate of retribution, than the ceremonies with which the Egyptians buried their dead. The Greeks and Romans, ſtruck with the ideas that were ſo ſtrongly conveyed, took the type for the reality; the boat which was to convey the body to the place of burial, which was with the Egyptians an emblem of death, and was called Tranquillity, becauſe it carried over none but the juſt, was repreſented by the Greeks and Romans as a boat to carry ſouls. Cerberus, an hieroglyphic, carved out of wood or ſtone, to expreſs the lamentations beſtowed on the virtuous, became an animated monſter. The lake of Acheruſia became a viſionary river of Tartarus, and was called Acheron. The judges that decided the merit of the deceaſed, were repreſented as conſigning the ſpirit to final happineſs or miſery, and the flowery field where the righteous alone were buried, into that place of joy which the elizout of the Egyptians was only deſigned as a faint repreſentation of. Yet, notwithſtanding the fables into which theſe myſteries were turned, this very important truth was ſtill conveyed, that there would be a ſtate of judgment in which the virtuous would be rewarded, and the

(1) Origen contra Celſum, lib. 1. p. 11.

(2) "Thoſe who are acquainted with theſe myſteries," ſays Iſocrates, "inſure to themſelves very pleaſing hopes againſt the "hour of death, and which extend to a whole eternity. "Theſe "myſteries (ſays Epictetus) were eſtabliſhed by the ancients, to "regulate the lives of men, and to baniſh diſorders from the "world."

the vicious puniſhed. The very prayer, or form of abſolution, which was given by the Egyptian prieſts to the relations of the deceaſed, contained a uſeful leſſon to the living, as it exhibited a conciſe ſyſtem of thoſe morals which wert to entitle them to the Divine Favour, and to a decent burial in the plains, on the confines of the lake Acheruſia. This prayer was preſerved by Porphyry, who copied it from Euphantes, whoſe works are now loſt, and is as follows: "O Sun, thou "firſt divinity! and ye celeſtial Gods who gave life to "man! vouchſafe to receive me this day unto your ho-"ly tabernacles. I have endeavoured, to the beſt of "my power, to render my life agreeable to you; I "have behaved with the higheſt veneration towards the "Gods, with whom I was acquainted in my infancy; "I have never failed in my duty to thoſe who brought "me into being, nor in natural affection to the womb "that bore me. My hands are pure from my neigh-"bour's blood; I have maintained an inviolable regard "to truth and fidelity; and may I not appeal to the ſi-"lence of mankind, who have nothing to lay to my "my charge, as a ſure and certain teſtimony of my in-"tegrity? If however, any perſonal and ſecret fault "has eſcaped me, and I have offended in eating or in "drinking, let theſe entrails bear all the blame." Here the entrails of the deceaſed were produced by the relations, and immediately thrown into the lake.

But however uſeful theſe ceremonies might be, as practiſed among th Egyptians, yet being conſidered as realities by the Greeks, and rendered more ridiculous by the abſurdity of their fables, it is no wonder that they loſt their efficacy, and became, as Juvenal informs us, diſbelieved even by their children.

But it is not at all ſtrange, that this ſhould be the caſe with the Greeks, when the Egyptians themſelves were fallen into idolatry, and thoſe ſimple emblems, once ſo well known to this people, were become the medium of their prayers and adorations. Every thing had an air of myſtery, and theſe myſteries were underſtood by none but the prieſts, or thoſe to whom they were pleaſed to explain them, which was always done under the ſeal of ſecrecy. The vulgar were ſuffered to continue in their errors, ſince it might have been dangerous

gerous even for their prieſts to attempt to open their eyes, and to reduce their worſhip to the ſimplicity of the ancient practice.

Nothing has ever contributed more to diſguiſe the truth, and to corrupt the worſhip of the Greeks and Romans, than the multitude of fictions introduced by their poets. It is this that has principally occaſioned that jumble of images, that indecorum in characters, and that abſurdity in their fictions, which are ſo juſtly condemned by their wiſeſt philoſophers.

It is the province of poetry to change the face of nature, to give life and activity to inanimate beings, ſubſtance and form to thought; to deify the paſſions, and to create a world of its own. The poet is not bound by the ſame laws as other men; he has a power that enables him to create and deſtroy at pleaſure, and with the ſame eaſe he forms gods (3), heroes, men, and monſters. He makes quick tranſitions from reality to fiction; from fiction to reality, and from thoſe gods which he believes to thoſe of his own creating; and from hence ariſes a principal ſource of that confuſion which has given ſuch different interpretations to, and which renders it ſo difficult to explain the ancient mythology. The Greek and Roman poets have almoſt always preferred the marvellous and the ſparkling to the ſimplicity of naked truth. If a princeſs died of grief for the loſs of her huſband or her child, ſhe was changed into a rock or fountain; inſtead of ſaying that Cephalus roſe with the ſun, Aurora muſt be in love with the youth, and force him abroad. To repreſent the long life of Iolaus, the goddeſs of health muſt renew his age. Inſtead of ſaying that Endymion ſtudied in the mountains of Caria the courſe of the moon, they tell us, that he had there an interview with Diana, and that her ſtaying with her gallant was the cauſe of eclipſes; but as theſe amours could not laſt for ever, they were obliged to invent a new fable, to account for them another way, and therefore they feigned that ſome ſorcereſs of Theſſaly, by her enchantments, drew down the moon to the earth. To account for the perpetual verdure of the laurel, they talked of the amours of Apollo

(3 The ancient heroes were ſuppoſed to be a middle kind of beings, that partook both of the nature of gods and men.

Apollo and (4) Daphne. To expreſs the agility and ſwiftneſs of Periclymnus, they affirmed that he was able to aſſume all ſhapes, and at laſt turned himſelf into an eagle. Amphion, by his oratory, prevailed on a barbarous people to build a city, and to dwell in ſociety: he is therefore ſaid to raiſe up the walls of Thebes by the ſound of his lyre; and Orpheus to charm the lions and tigers, and to move the rocks and trees by his harmony, becauſe nothing could withſtand his perſuaſion, or reſiſt the force of his eloquence.

Who would imagine that by the wings of Dedalus and Icarus, were ſignified a ſhip under ſail? That all the changes of Achelous, were only frequent inundations? That by the combat of Hercules with the god of that river, was only meant a bank that was raiſed to prevent its overflowing? That Hercules encountering the hydra of Lerna, ſignified no more than a man's draining a marſhy country? or that Hercules ſeparating with his hands the two mountains Calpe and Abyla, when the ocean ruſhed in with violence, and found a paſſage into the Mediterranean, meant no more, perhaps, than that, in the time of one Hercules, the ocean, by the aſſiſtance of an earthquake, broke a neck of land, and formed the ſtraits of Gibraltar? Or that the fable of Paſiphæ contains nothing but an intrigue of the queen of Crete with a captain named Taurus?

Who could believe that Scylla and Charybdis were only two dangerous rocks near the iſland of Sicily, frequently fatal to mariners? That the frightful monſter which ravaged the plains of Troy, was the inundations of the ſea; or that Heſione's being expoſed to this monſter, meant no more than that ſhe was to be given to him who put a ſtop to theſe inundations?

Thus what Homer and Virgil aſcribe to Minerva, is to be attributed to prudence and good conduct. It is no longer the exhalations that produce thunder, but Jupiter armed to affright mortals. If a mariner perceives a riſing ſtorm, it is angry Neptune ſwelling the waves. Echo ceaſes to be a mere ſound, and becomes a nymph bewailing the loſs of her Narciſſus.

Thus

(4) The laurel was called by the Greeks Daphne.

Thus by the cloud with which Minerva concealed Ulyſſes, is meant the darkneſs of the night, which ſuffered him to enter the town of the Phœnicians without being diſcovered; and when Priam is conducted by Mercury into the tent of Achilles, we are only to underſtand, that he ſet out to obtain Hector's body in the dark, with a preſent to appeaſe his anger. If the delights of the country of the Lotophagi detain the companions of Ulyſſes, we are told by Homer, that the fruits of that iſland made thoſe who taſted them loſe all remembrance of their families, or their native country. This is an ingenious fiction intended to convey this important truth, that the love of pleaſure debauches the mind, and baniſhes from the heart every laudable affection. If they loiter at the court of Circe, and abandon themſelves to riot and debauchery, this pretended ſorcereſs, with great elegance and ſtrength of expreſſion, is ſaid to turn them into ſwine.

If the poet, ſays Lactantius, found it for his intereſt to flatter or conſole a prince for the loſs of his ſon, it was but giving him a place among the ſtars. Shepherds were all ſatyrs or fauns; ſhepherdreſſes, nymphs or naiades; ſhips, flying horſes; men on horſeback, centaurs; every lewd woman was a ſyren or a harpy; oranges were apples of gold; and arrows and darts, lightning and bolts of thunder.

Rivers and fountains had their tutelary deities, and ſometimes were repreſented as deities themſelves; the uniting their ſtreams was called marriage, and brooks and canals were their children. If they would ſpeak of the rainbow, that too muſt be a goddeſs dreſſed in the richeſt colours; and as they were at a loſs to account for the production of this phænomenon, it was called the daughter of Thaumas, a poetical perſonage, whoſe name ſignifies wonderful.

Sometimes a concern for the honour of the ladies became the ſource of fables. If a princeſs proved too frail to withſtand the attempts of her lover; her flatterer, to ſcreen her reputation, immediately called in the aſſiſtance of ſome enamoured god: this was eaſily believed by the ignorant vulgar, for they could ſuppoſe none but a divine perſon could preſume to attempt one of her rank. Thus her reputation was unſullied, and, inſtead

ſtead of becoming infamous, ſhe was honoured, and the huſband partook of their glory. Nor are the ſtories of Rhea Sylvia. (5), the mother of Rhemus and Romulus, and of Paulina (6), the only inſtances to be found in hiſtory of the credulity of huſbands and parents. From this ſource and corruption of the prieſts, were derived many of the fables relating to the amours of the gods.

At other times, the ſtrangeſt transformations ſprung only from a ſimilitude of names, and conſiſted in a play of words: the Cygnus was transformed into a ſwan; Picus, into a woodpecker; Hieraſe, into a ſparhawk; the Cecrops, into monkies; and Alopis, into a fox.

The ancient opinion, that the world was formed from Chaos, or a confuſed concourſe of matter, which Heſiod calls the father of the gods, probably had its riſe from a literal interpretation of the beginning of that ſublime deſcription, which Moſes gave us of the creation (7); where, before the formation of any part of the univerſe, it is ſaid, *The earth was without form, and void, and darkneſs was upon the face of the deep*; as the latter part of the verſe, where the Spirit of God is repreſented as *moving or hovering over the waters*, might give the Egyptians, the Phœnicians, the Chaldeans, the Perſians, and the Indians, the idea which they mean to expreſs when they talk of the egg of the world.

But it was not ſufficient for Heſiod to make a god of Chaos, to deſcribe the order that ſprang from this

(5) Her uncle Amulius having found means to get into her apartments, Numitor, her father, ſpread a report, that the twin of which ſhe was delivered proceeded from the embraces of the god of war. Dion. de Halic. Ant. Rom. lib. i. Tit. Liv. liv. I

(6) A young Roman knight, ſcalled Mundus, falling in love with Paulina, and finding all his endeavours to conquer her virtue prove fruitleſs, corrupted the prieſts of Anubis, who perſuaded her to believe that the god was ſtruck with her beauty, on which ſhe was that very night led by her huſband to the temple. A few days after, ſeeing Mundus, whom ſhe happened accidentally to meet, he let her into the ſecret; Paulina, engaged and filled with indignation, carried her complaint before Tiberius, who ordered the ſtatue of Anubis to be thrown into the Tiber, his prieſts to be burnt alive, and Mundus to be ſent into exile.

(7) Gen. i. 2.

confuſion; Chaos muſt have an offſpring, and therefore, inſtead of ſaying like Moſes, that darkneſs was upon the face of the deep, he ſays Chaos brought forth Gloomineſs and Night; and, to continue the genealogy, inſtead of ſaying with the inſpired writer, *God divided the light from the darkneſs*, he expreſſes ſomething like the ſame idea, by adding, that from Night ſprang Air and Day. Moſes ſays *that God ordered the dry land to appear, and created the firmament which he called heaven:* Heſiod ſays, that the Earth begat Heaven, the high Mountains, and the Caves. He then informs us of the origin of the Ocean, who was the father of Springs and Rivers, of the birth of the Sun and Moon, and ſeveral other gods of the like kind.

It is very evident, that this whole account is nothing more than an allegorical hiſtory of the formation of all things, in which the various parts of nature are perſonated; but the hand of the great Architect is wanting. Ovid treats this ſubject in a more intelligible manner, and with great beauty introduces the Creator, whom he calls God, or Nature, forming the various parts with the utmoſt regularity and order. But in nothing does he come ſo near to Moſes, as in the account he gives of the formation of man, which, as well as Moſes, he makes the laſt work of the creation, and introduces Promotheus, or Council, forming him of clay, in the image of the gods.

A creature of a more exalted kind,
Was wanting yet, and then was man deſign'd;
Conſcious of thought, of more capacious breaſt.
For empire form'd, and fit to rule the reſt (8).

From this introduction it will not admit of a doubt, but that Ovid underſtood the ſtory of Prometheus in the literal ſenſe. And as to the circumſtance which he omits, of his taking fire from heaven to animate the lumpiſh form; what is this, ſays a modern author, but *God's breathing into his noſtrils the breath of life?*

And here it cannot be improper to mention a fable, which Plato puts into the mouth of Ariſtophanes (9): "The

(8) Ovid, ib. 1.
(9) Plato in his Banquet.

"The gods (ſays he) formed man at firſt of a round "figure, with two bodies, two faces, four legs, four "feet, and both ſexes. Theſe men were of ſuch ex- "traordinary ſtrength, that they reſolved to make war "upon the gods: Jupiter, incenſed at this enterprize, "would have deſtroyed them as he had done the giants; "but ſeeing that by this means he muſt have deſtroyed "the whole human race, he contented himſelf with "dividing them aſunder; and, at the ſame time, or- "dered Apollo to ſtretch over the breaſt, and other "parts of the body, the ſkin, as it is at preſent. "Theſe two parts of the body thus disjoined want to "be re-united; and this is the origin of love."

Ovid mentions only the formation of man, without taking the leaſt notice of Eve, in which he evidently copies the account given us by Moſes, who omits mentioning this in his general hiſtory of the creation. And the hint of this fable was probably taken from this circumſtance, where the ſcripture ſays (1), *God created man*, and then adds, *male and female created he them;* and the circumſtance of their being cut aſunder, the cloſing up the fleſh, and the reaſon given for conjugal love, from Eve's being made of a rib taken out of Adam's ſide, and his ſaying upon this, *She is bone of my bone, and fleſh of my fleſh; therefore ſhall a man leave his father and mother, and cleave unto his wife* (2).

Hence it ſeems at leaſt probable, that the writings of Moſes were not unknown to the Greeks, which makes it the more likely, that theſe writings, or a more ancient tradition, gave riſe to the different repreſentations the Pagans have given us of an original ſtate of innocence, which was an object of faith amongſt all civilized nations. This has been painted in the moſt beautiful colours, by the heathen poets, under the diſtinction of the golden age, or the reign of Saturn.

In ſeveral things, indeed, both Moſes and the heathen philoſophers agree: they equally aſſert, that man was created in a ſtate of innocence, and conſequently in a ſtate of happineſs, but that debaſing his nature, and alienating himſelf from God, he became guilty, ſubject to

(1) Gen. i. 27.
(2) Gen. ii. 21, 22, 23, 24.

to pain, diſeaſes, and death, and to all thoſe afflictions which are neceſſary to awaken his mind, and to call him to his duty; that we are ſtrangers here, that this is a ſtate of trial, and that it is as much our intereſt as duty to fit ourſelves, by a courſe of virtue and piety, for a nobler and more exalted ſtate of exiſtence. The Egyptians (3) and Perſians (4) had other ſchemes, wherein the ſame important truths were conveyed, tho' according to the genius of thoſe countries, they were wrapped up in allegories. Plutarch has given us his ſentiments on the ſame ſubject, and they are too juſt and rational to be omitted. "The world, at its birth, ſays "he, (5) received from its Creator all that is good; "whatever it has at preſent, that can be called wicked "or unhappy, is an indiſpoſition foreign to its nature, "God cannot be the cauſe of evil, becauſe he is ſove-"reignly good; matter cannot be the cauſe of evil, be-"cauſe it has no active force; but evil comes from a "third principle, neither ſo perfect as God, nor ſo im-"perfect as matter."

The notion of guardian angels has been contended for by many Chriſtians, who alledge ſeveral paſſages of ſcripture that ſeem to favour this doctrine, while others have turned all that has been ſaid of theſe genii into allegory; and aſſert, that by the two dœmons, the one good and the other bad, are meant the influences of conſcience, and the ſtrength of appetite.

It is very evident, however, that the Greeks had an idea of theſe beings, and that their exiſtence was generally

(3) The Egyptians derive the ſource of natural and moral evil from a wicked ſpirit whom they call Typhon.

(4) The Perſians deduce the origin of all the diſorder and wickedneſs in the world from evil ſpirits, the chief of whom they call Ahrim or Arimanius. Light, ſay they, can produce nothing but light, and never can be the origin of evil; it produced ſeveral beings, all of them ſpiritual, luminous and powerful; but Arimanius, their chief, had an evil thought contrary to the light: he doubted, and by that doubting became dark; and from hence proceeded whatever is contrary to the light. They alſo tell us, that there will come a time when Armanius ſhall be completely deſtroyed, when the earth will change its form, and when all mankind ſhall enjoy the ſame life, language and government. See Dr. Hyde's ancient religion of the Perſians.

(5) Plutarch de Anim, form. p. 1015.

generally believed. Hence, according to Plutarch, came their fables of their Titans and Giants, and the engagements of Python againſt Apollo; which have ſo near a reſemblance to the fictions of Oſiris and Typhon. Theſe were beings ſuperior to men, and yet compoſed of a ſpiritual and corporeal nature; and conſequently capable of animal pleaſures and pains. The fictions relating to the giants, in Mr. Banier's opinion (6), took their riſe from a paſſage in Geneſis, where it is ſaid, that the (7) ſons of God, whom the ancients ſuppoſed to be guardian angels, became enamoured with the daughters of men, and that their children were mighty men, or giants, the word in the original ſignifying either giants, or men become monſtrous by their crimes; their heads inſtead of their guilt, were ſaid to reach to the clouds, while the wickedneſs of their lives might not improperly be termed fighting againſt God, and daring the thunder of heaven. But however this be, it will hardly be doubted but that this paſſage might give riſe to the amours of the gods and goddeſſes, and their various intrigues with mortals. As the frequent appearance of real angels to the patriarchs, and the hoſpitable reception they met with under the diſguiſe of travellers, might give room for the poets to form, upon the ſame plan, the tales of Baucis and Philemon, and to contraſt that beautiful picture of humble content, and of the peace that bleſſes the homely cottages of the innocent and good, with the ſtory of Lycaon; who wanting humanity, and being of a ſavage inhoſpitable temper, is, with great propriety, ſaid to change his form into one more ſuitable to the diſpoſition of his mind. The moral of this fable is, that humanity is the characteriſtic of man; and that a cruel ſoul in a human body is only a wolf in diſguiſe.

It is certain that the traditions relating to the univerſal deluge, have been found in almoſt all nations; and though the deluge of Deucalion ſhould not appear to be the ſame as that of Noah, it cannot be doubted, but that ſome circumſtances have been borrowed from Noah's

(6) Banier, vol. I. 121, 122.

(7 Gen. vi. 2. By the ſons of God, is here undoubtedly meant the deſcendants of Seth, who had probably this title given them to diſtinguiſh them from the deſcendants of Cain, who were called the ſons of men.

Noah's hiſtory, and that theſe are the moſt ſtriking parts of the deſcription. Lucian, ſpeaking of the ancient people of Syria, the country where the deluge of Deucalion is ſuppoſed to have happened, ſays (8) that "The Greeks aſſert in their fables, that the firſt men, "being of an inſolent and cruel diſpoſition, inhuman, "inhoſpitable, and regardleſs of their faith, were all "deſtroyed by a deluge; the earth (9) pouring forth "vaſt ſtreams of water, ſwelled the rivers, which, to-"gether with the rains, made the ſea riſe above its "banks, and overflow the land, ſo that all was laid un-"der water; that Deucalion alone ſaved himſelf and "family in an ark, and two of each kind of wild and "tame animals, who, loſing their animoſity, entered "into it of their own accord; that thus Deucalion "floated on the waters till they became aſſuaged, and "then repaired the human race."

We are alſo informed, that this veſſel reſted on a high mountain; and Plutarch even mentions the dove, and Abydenus ſpeaks of a certain fowl being let out of the ark, which, finding no place of reſt, returned twice into the veſſel. We are told too, that Deucalion, a perſon of ſtrict piety and virtue, offered ſacrifice to Jupiter, the ſaviour. Thus the ſacred writings informs us, that Noah offered ſacrifices of clean beaſts, in token of gratitude to God, for having graciouſly preſerved him and his family.

Thus it appears, that idolatry and fables being once ſet on foot, the people, who ſtill retained confuſed ideas of ſome ancient truths, or the moſt remarkable particulars of ſome paſt tranſactions, adapted them to the preſent mode of thinking, or applied them to ſuch fables as ſeemed to have any relation thereto. By this means truth and falſhood were blended together; and thus it happens, that we frequently find ſome traces of hiſtory intermingled with the moſt ridiculous fictions, and remarkable tranſactions ſometimes pretty exactly related, though at the ſame time confounded with the groſſeſt abſurdities.

It is very evident, that the diviſion of time into ſeven days, could only be a tradition conſtantly preſerved, and

(8) De Dea Syria.

(9) The ſame thought is expreſſed by Moſes, who ſays, *The fountain of the great deep were broken up.*

and handed down from the early ages. This appears to be the moſt ancient method of reckoning time, ſince it was very early obſerved by the Egyptians. But of this we have ſaid enough in the preceding diſſertations, to which it properly belongs.

It appears from the account we have given of the theology of the ancients, that the Egyptians, Greeks, and Romans worſhipped only one Almighty, independent Being, the Father of gods and men, with a ſupreme adoration; and that the ſeveral ſuperior deities publicly worſhipped, were only different names or attributes of the ſame God,. This is aſſerted not only by ſeveral of the Pagans, but even by St. Auſtin. Whether this diſtinction was maintained by the bulk of the people among the Greeks and Romans, is not ſo eaſy to determine; it is probable, that they might imagine them diſtinct beings, ſubordinate to the ſupreme.. However, there were others univerſally allowed to be of an inferior claſs, and theſe were the national and tutelary deities; among which laſt number we may reckon the good dæmons, or houſhold gods, which the Romans, upon conquering any nation or city, invited to take up their reſidence amongſt them. Theſe were undoubtedly worſhipped with an inferior kind of adoration. Since the Stoic and Epicurean philoſophers, who allowed their exiſtence, believed them to be mortal, and that they were to periſh in the general conflagration, in which the world was to be deſtroyed by fire. To this Pliny alludes, when deſcribing the darkneſs and horror that attended the eruption of Veſuvius, he ſays, that ſome were lifting up their hands to the gods; but that the greater part imagined, that the laſt and eternal night was come, which was to deſtroy both the gods and the world together.

This diſtinction may be juſtified by the united teſtimony of the ancients; and indeed it in a great meaſure removes the abſurdity of the continually introducing what were called new gods; this is new mediators, and new methods or ceremonials to be added, on particular occaſions, to the ancient worſhip.

The idolatry of the Pagans, did not conſiſt in paying a direct adoration to the ſtatues, but in making them

them the (1) medium of worſhip; and therefore, whether the ſeveral deities were reckoned to be inferior beings, or only different names or attributes of one ſupreme; yet their ſymbols, the ſun, moon, and ſtars, or the ſtatues erected to the honour of their gods, were never (except amongſt the loweſt and moſt ignorant of people) acknowledged as the ultimate objects of worſhip. In theſe ſtatues, however, the deity was ſuppoſed to reſide in a peculiar manner.

But even this was not always the caſe; it is very evident, that the ſtatues erected to the paſſions, the virtues, and the vices, were not of this claſs. The Romans had particular places for offering up particular petitions; they offered up their prayers for health in the temple of Salus; they prayed for the preſervation of their liberties before the ſtatue of Liberty, and offered their ſacrifices to the Supreme before a figure expreſſive of their wants. Fever, in the opinion of the moſt ſtupid of the vulgar, could never be conſidered as a god, yet at the altar of Fever they beſought the Supreme to preſerve them from being infected with this diſorder, or to cure their friends, who were already infected by it: and at the altar of Fear, they put up their ſupplications, that

(1) The folly of repreſenting the infinite and omnipotent ſpirit by a ſenſible image, is obvious from a very ſmall degree of reflection; and from hence ariſes the crime of idolatry, or repreſenting him by the works of nature, or thoſe of men's hands, as it is a degradation of the deity, and an affront to the Being, whoſe glorious eſſence is unlimited and unconfined; and from hence proceeds that exclamation of the prophet, *Whereunto ſhall you* LIKEN *me, ſaith the Lord, &c.*

When the Iſraelites made the golden calf, and cried out, *This is the God that brought us out of the land of* Egypt, they muſt be ſuppoſed to mean, *This repreſents the God that brought us out of the land of* Egypt. They had lately left a country fond of ſymbols, where they had been uſed to ſee one thing repreſented by another; and the ſun, the moſt glorious image of the deity, when he enters into Taurus, repreſented by a bull. Had they been ſo ſtupid as to imagine this calf, which they had juſt made, to be the god of their fathers; the god that had wrought ſo many miracles for them, even before they had given him exiſtence; their folly would be entirely inconſiſtent with the rational nature of man, and they muſt have been, abſolutely incapable both of moral and civil government, and could only be accounted idiots or madmen.

that they might be preſerved from the influence of a ſhameful pannic in the day of battle.

As this appears evidently to be the caſe, it is no wonder that the number of theſe kind of gods became very great. Some of theſe, by the parade of ceremonies that attended this method of devotion, were found to have a mighty effect on the minds of the vulgar: So that when any virtue began to loſe ground, a temple, or, at leaſt, an altar erected to its honour, was ſure to raiſe it from its declining ſtate, and to reinſtate its influence on the heart of man.

This appears to be a true repreſentation of the caſe, from the account which Dionyſius of Halicarnaſſus gives (z) of the reaſons which induced Numa Pompilius to introduce Faith into the number of the Roman divinities; and which, doubtleſs, gave riſe to all the other deities of the ſame kind, that were afterwards introduced. "To engage his people to mutual faith "and fidelity, ſays he, Numa had recourſe to a method "hitherto unknown to the moſt celebrated legiſlators; "public contracts, he obſerved, were ſeldom violated, "from the regard paid to thoſe who were witneſſes to "any engagement, while thoſe made in private, though "in their own nature no leſs indiſpenſible than the "other, were not ſo ſtrictly obſerved; whence he "concluded, that by deifying Faith, theſe contracts "would be ſtill more binding: beſides, he thought it "unreaſonable, that while divine honours were paid to "Juſtice, Nemeſis and Themis, Faith, the moſt ſacred "and venerable thing in the world, ſhould receive nei-"ther public nor private honour; he therefore built a "temple to public Faith, and inſtituted ſacrifices, the "charge of which was defrayed by the public. This he "did with the hope, that a veneration for this virtue "being propagated through the city, would inſenſibly "be communicated to each individual. His conjec-"tures proved true, and Faith become ſo revered, that "ſhe had more force than even witneſſes and oaths; ſo "that it was the common method, in caſes of intrica-"cy, for magiſtrates to refer the deciſion to the faith "of the contending parties."

(z) Dion. Halic. l. 2. c. 75.

Thus it appears evident, that these kinds of gods, and the temples erected to their honour, were founded not only on political, but on virtuous principles. This was undoubtedly the case, with respect to the Greeks as well as the Romans; for a proposal being made at Athens, to introduce the combats of the gladiators; first throw down, cried out an Athenian philosopher from the midst of the assembly, throw down the altar, erected by our ancestors above a thousand years ago to Mercy. Was not this to say, that they had no need of an altar to inspire a regard to mercy and compassion, when they wanted public spectacles to teach a savage cruelty and hardness of heart.

APPENDIX.

APPENDIX.

CONTAINING

An Account of the various Methods of Divination by Aſtrology, Prodigies, Magic, Augury, the Auſpices and Oracles; with a ſhort Account of Altars, ſacred Groves and Sacrifices, Prieſts and Temples.

I. OF ASTROLOGY.

ASTROLGGY was doubtleſs the firſt method of divination, and probably prepared the mind of man for the other, no leſs abſurd, ways of ſearching into futurity; and therefore a ſhort view of the riſe of this pretended ſcience cannot be improper in this place, eſpecially as the hiſtory of theſe abſurdities is the beſt method of confuting them. And indeed, as this treatiſe is chiefly deſigned for the improvement of youth, nothing can be of greater ſervice to them than to render them able to trace the origin of thoſe pretended ſciences, ſome of which have even ſtill an influence on many weak and ignorant minds. But to proceed,

The Egyptians becoming ignorant of the aſtronomical hieroglyphics, by degrees, looked upon the names of the ſigns, as expreſſing certain powers with which they were inveſted, and as indications of their ſeveral offices. The Sun, on account of its ſplendor and enlivening influence, was imagined to be the great mover of nature; the Moon had the ſecond rank of powers, and each ſign and conſtellation a certain ſhare in the government of the world; the Ram had a ſtrong influence over the young of the flocks and herds; the Ballance could inſpire nothing but inclinations to good order and juſtice; and the Scorpion excite only evil diſpoſitions; and, in ſhort, that each ſign produced the good or evil intimated by its name. Thus, if the child happened to be born at the inſtant when the firſt ſtar of the Ram roſe above the Horizon, (when, in order to give this nonſenſe the air of a ſcience, the ſtar was ſuppoſed

to

to have its greateſt influence) he would be rich in cattle; and that he who ſhould enter the world under the Crab, ſhould meet with nothing but diſappointment, and all his affairs ſhould go backwards and downwards. The people were to be happy whoſe king entered the world under the ſign of Libra; but completely wretched if he ſhould light under the horrid ſign Scorpion: the perſons born under Capricorn, eſpecially if the Sun at the ſame time aſcended the Horizon, were ſure to meet with ſucceſs, and to riſe upwards like the Wild Goat, and the Sun which then aſcends for ſix months together; the Lion was to produce heroes; and the Virgin with her ear of corn to inſpire chaſtity, and to unite virtue and abundance. Could any thing be more extravagant and ridiculous! "This way of arguing," ſays an ingenious modern author, "is nearly like that "of a man, who ſhould imagine, that, in order to "have good wine in his cellar, he need do no more than "hang a good cork at the door."

The caſe was exactly the ſame with reſpect to the planets, whoſe influence is only founded on the wild ſuppoſition of their being the habitation of the pretended deities, whoſe name they bear, and the fabulous characters the poets have given them.

Thus to Saturn they gave languid and even deſtructive influences, for no other reaſon, but becauſe they had been pleaſed to make this planet the reſidence of Saturn, who was painted with grey hairs and a ſcythe.

To Jupiter they gave the power of beſtowing crowns, and diſtributing long life, wealth and grandeur, merely becauſe it bears the name of the father of life.

Mars was ſuppoſed to inſpire a ſtrong inclination for war, becauſe it was believed to be the reſidence of the God of war.

Venus had the power of rendering men voluptuous and fond of pleaſure, becauſe, they had been pleaſed to give it the name of one, who, by ſome, was thought to be the mother of pleaſure.

Mercury, though almoſt always inviſible, would never have been thought to ſuperintend the proſperity of ſtates, and the affairs of wit and commerce, had not men, without the leaſt reaſon, given it the name of one who was ſuppoſed to be the inventor of civil polity.

According

According to the aſtrologers, the power of the aſcending planet is greatly increaſed by that of an aſcending ſign; then the benign influences are all united, and fall together on the heads of all the happy infants which at that moment enter the world (1); yet can any thing be more contrary to experience, which ſhews us, that the characters and events, produced by perſons born under the ſame aſpect of the ſtars, are ſo far from being alike, that they are directly oppoſite.

Thus it is evident, that aſtrology is built upon no principles, that it is founded on fables, and on influences void of reality. Yet abſurd as it is, and ever was, it obtained credit, and the more it ſpread, the greater injury was done to the cauſe of virtue. Inſtead of the exerciſe of prudence and wiſe precaution, it ſubſtituted ſuperſtitious forms and childiſh practices, it enervated the courage of the brave by apprehenſions grounded on puns and quibbles, and encouraged the wicked by making them lay to the charge of a planet thoſe evils which only proceeded from their own depravity.

But not content with theſe abſurdities, which deſtroyed the very idea of liberty, they aſſerted that theſe

(1) "What completes the ridicule, ſays the Abbe la Pluche, to "whom we are obliged for theſe judicious obſervations, is, that "what aſtronomers call the firſt degree of the Ram, of the Ba"lance, or of Sagittarius, is no longer the firſt ſign, which give "fruitfulneſs to the flocks, inſpires men with a love of juſtice, or "forms the hero. It has been found that all the celeſtial ſigns have, "by little receded from the vernal Equinox, and drawn back to the "eaſt: notwithſtanding this, the point of the zodiac that cuts the "equator is ſtill called the firſt degree of the Ram, though the firſt "ſtar of the Ram be thirty degrees beyond it, and all the other "ſigns in the ſame proportion. When therefore any one is ſaid to "be born under the firſt degree of the Ram, it was in reality one "of the degrees of Piſces that then came above the horizon; and "when another is ſaid to be born with a royal ſoul, and heroic diſ"poſition, becauſe at his birth the planet Jupiter aſcended the hori"zon, in conjunction with the firſt ſtar of Sagittary; Jupiter was "indeed at that time in conjunction with a ſtar thirty degrees eaſt"ward of Sagittary, and in good truth it was the pernicious Scorpi"on that preſided at the birth of this happy, this incomparable "child." Abbe Pluche's Hiſtory of the Heavens, Vol. I. p. 255.

theſe ſtars, which had not the leaſt connection with mankind, governed all the parts of the human body (2), and ridiculouſly affirmed, that the Ram preſided over the head; the Bull over the gullet; the Twins over the breaſt; the Scorpion over the entrails; the Fiſhes over the feet, &c. By this means they pretended to account for the various diſorders of the body; which was ſuppoſed to be in a good or bad diſpoſition, according to the different aſpects of the ſigns. To mention only one inſtance; they pretended that great caution ought to be uſed in taking a medicine under Taurus, or the bull, becauſe as this animal chews his cud, the perſon would not be able to keep it in his ſtomach.

Nay, the influences of the planets were extended to the bowels of the earth, where they were ſuppoſed to produce metals. From hence it appears, that when ſuperſtition and folly are once on foot, there is no ſetting bounds to their progreſs. Gold, to be ſure, muſt be the production of the ſun, and the conformity in point of colour, brightneſs and value, was a ſenſible proof of it. By the ſame way of reaſoning, the Moon produced all the ſilver to which it was related by colour; Mars all the iron, which ought to be the favourite metal of the God of War; Venus preſided over copper, which ſhe might well be ſuppoſed to produce, ſince it was found in plenty in the iſle of Cyprus, which was ſuppoſed to be the favourite reſidence of this goddeſs. By the ſame fine way of reaſoning, the other planets preſided over the other metals. The languid Saturn was ſet over mines of lead; and Mercury, on account

(2) Each hour of the day had alſo one; the number ſeven, as being that of the planets, became of mighty conſequence. The ſeven days in the week, a period of time handed down by tradition, happened to correſpond with the number of the planets; and therefore they gave the name of a planet to each day; and from thence ſome days in the week were conſidered as more fortunate or unlucky than the reſt: and hence ſeven times ſeven, called the climacterical period of hours, days or years, were thought extremely dangerous, and to have a ſurpriſing effect on private perſons, the fortune of princes, and the government of ſtates. Thus the mind of man became diſtreſſed by imaginary evils, and the approach of theſe moments, in themſelves as harmleſs as the reſt of their lives, has, by the ſtrength of imagination, brought on the moſt fatal effects.

count of his activity, had the ſuperintendancy of quick-ſilver; while it was the province of Jupiter to preſide over tin, as this was the only metal that was left him.

From hence the metals obtained the names of the planets; and from this opinion, that each planet engendered its own peculiar metal, they at length conceived an opinion, that as one planet was more powerful than another, the metal produced by the weakeſt was converted into another by the influence of a ſtronger planet. Lead, though a real metal, and as perfect in its kind as any of the reſt, was conſidered as only a half metal, which, through the languid influences of old Saturn, was left imperfect; and therefore, under the aſpect of Jupiter, it was converted into tin; under that of Venus, into copper; and at laſt into gold, under ſome particular aſpects of the Sun. And from hence, at laſt aroſe the extravagant opinions of the alchymiſts, who, with wonderful ſagacity, endeavoured to find out means for haſtening theſe changes or tranſmutations, which, as they conceived, the planets performed too ſlowly; but, at laſt, the world was convinced that the art of the alchymiſt was as ineffectual as the influences of the planets, which, in a long ſucceſſion of ages, had never been known to change a mine of lead to that of tin, or any other metal.

II. OF PRODIGIES.

WHOEVER reads the Roman hiſtorians (3), muſt be ſurpriſed at the number of prodigies which are conſtantly recorded, and which frequently filled the people with the moſt dreadful apprehenſions. It muſt be confeſſed, that ſome of theſe ſeem altogether ſupernatural; while much the greater part only conſiſt of ſome of the uncommon productions of nature, which ſuperſtition always attributed to a ſuperior cauſe, and repreſented as the prognoſtications of ſome impending misfortune.

Of this claſs may be reckoned the appearance of two ſuns, the nights illuminated by rays of light, the views of

(3) Particularly Livy, Dionyſius of Halicarnaſſus, Pliny, and Valerius Maximus.

of fighting armies, ſwords and ſpears darting through the air; ſhowers of milk, of blood, of ſtones, of aſhes, or of fire; and the birth of monſters, of children, or of beaſts who had two heads, or of infants who had ſome feature reſembling thoſe of the brute creation. Theſe were all dreadful prodigies, which filled the people with inexpreſſible aſtoniſhment, and the whole Roman empire with an extreme perplexity; and whatever unhappy event followed upon theſe, was ſure to be either cauſed or predicted by them.

Yet nothing is more eaſy than to account for theſe productions; which have no relation to any events that may happen to follow them. The appearance of two ſuns has frequently happened in England, as well as in other places, and is only cauſed by the clouds being placed in ſuch a ſituation, as to reflect the image of that luminary; nocturnal fires, inflamed ſpears, fighting armies, were no more than what we call the aurora borealis, northern lights, or inflamed vapours floating in the air: ſhowers of ſtones, of aſhes, or of fire, were no other than the effects of the eruptions of ſome volcano at a conſiderable diſtance; ſhowers of milk were only cauſed by ſome quality in the air condenſing, and giving a whitiſh colour to the water; and thoſe of blood are now well known to be only the red ſpots left upon the earth, on ſtones and the leaves of trees, by the butterflies which hatch in hot or ſtormy weather (4).

III. OF MAGIC.

MAGIC, or the pretended art of producing, by the aſſiſtance of words and ceremonies, ſuch events as are above the natural power of man, was of ſeveral kinds, and chiefly conſiſted in invoking the good and benevolent, or the wicked and miſchievous ſpirits. The firſt, which was called Theurgia, was adopted by the wiſeſt of the Pagan world, who eſteemed this as much as they deſpiſed the latter, which they called Goetia. Theurgia was, by the philoſophers, accounted a divine art, which

(4) This has been fully proved by M. Reymur, in his hiſtory of inſects.

which only ſerved to raiſe the mind to higher perfection, and to exalt the ſoul to a greater degree of purity; and they, who by means of this kind of magic, were imagined to arrive at what was called intuition, wherein they enjoyed an intimate intercourſe with the deity, were believed to be inveſted with their powers; ſo that it was imagined, that nothing was impoſſible for them to perform.

All who made profeſſion of this kind of magic aſpired to this ſtate of perfection. The prieſt, who was of this order, was to be a man of unblemiſhed morals, and all who joined with him were bound to a ſtrict purity of life; they were to abſtain from women, and from animal food; and were forbid to defile themſelves by the touch of a dead body. Nothing was to be forgot in their rites and ceremonies; the leaſt omiſſion or miſtake, rendered all their art ineffectual; ſo that this was a conſtant excuſe for their not performing all that was required of them, though as their ſole employment (after having arrived at a certain degree of perfection, by faſting, prayer, and the other methods of purification) was the ſtudy of univerſal nature; they might gain ſuch an inſight into phyſical cauſes, as might enable them to perform actions, that might fill the ignorant vulgar with amazement. And it is hardly to be doubted, but that this was all the knowledge that many of them ever aſpired after. In this ſort of magic, Hermes, Triſmegiſtus and Zoroaſter excelled; and indeed it gained great reputation amongſt the Egyptians, Chaldeans, Perſians, and Indians. In times of ignorance, a piece of clock-work, or ſome curious machine, was ſufficient to entitle the inventor to the works of magic; and ſome have even aſſerted, that the Egyptian magic, that has been rendered ſo famous by the writings of the ancients, conſiſted only in diſcoveries drawn from the mathematics and natural philoſophy, ſince thoſe Greek philoſophers who travelled into Egypt in order to obtain a knowledge of their ſciences, returned with only a knowledge of nature and religion, and ſome rational ideas of their ancient ſymbols.

But it can hardly be doubted, but that magic in its groſſeſt and moſt ridiculous ſenſe was practiſed in Egypt, at leaſt amongſt ſome of the vulgar, long before Pythagoras or Empedocles travelled into that country. The

The Egyptians had been very early accuſtomed to vary the ſignification of their ſymbols, by adding to them ſeveral plants, ears of corn, or blades of graſs, to expreſs the different employments of huſbandry; but underſtanding no longer their meaning, nor the words that had been made uſe of on theſe occaſions, which were equally unintelligible, the vulgar might miſtake theſe for ſo many myſterious practices obſerved by their fathers; and hence they might conceive the notion, that a conjunction of plants, even without being made uſe of as a remedy, might be of efficacy to preſerve or procure health. "Of theſe, ſays the Abbe Pluche, they "made a collection, as an art by which they pretended "to procure the bleſſings, and provide againſt the evils "of life." By the aſſiſtance of theſe, men even attempted to hurt their enemies, and indeed the knowledge of poiſonous or uſeful ſimples might, on particular occaſions, give ſufficient weight to their empty curſes or invocations. But theſe magic incantations, ſo contrary to humanity, were deteſted and puniſhed by almoſt all nations, nor could they be tolerated in any.

Pliny, after mentioning an herb, the throwing of which into an army, it was ſaid, was ſufficient to put it to the rout, aſks, where was this herb when Rome was ſo diſtreſſed by the Cambri and Teutones? Why did not the Perſians make uſe of it when Lucullus cut their troops in pieces?

But amongſt all the incantations of magic, the moſt ſolemn, as well as the moſt frequent, was that of calling up the ſpirits of the dead; this indeed was the quinteſſence of their art; and the reader cannot be diſpleaſed to find this myſtery unravelled.

An affection for the body of a perſon, who in his lifetime was beloved, induced the firſt nations to inter the dead in a decent manner; and to add to this melancholy inſtance of their eſteem, thoſe wiſhes which had a particular regard to their new ſtate of exiſtence, the place of burial, conformable to the cuſtom of characterizing all beloved places, or thoſe diſtinguiſhed by a memorable event, was pointed out by a large ſtone or pillar raiſed upon it. To this place families, and when the concern was general, multitudes repaired every year, where, upon this ſtone, were made libations of wine, oil, honey,

ney, and flour; and here they ſacrificed and eat in common, having firſt made a trench, in which they burnt the entrails of the victim, and into which the libration and the blood was made to flow. They began with thanking God for having given them life, and providing their neceſſary food; and then praiſed him for the good examples they had been favoured with. From theſe melancholy rites were baniſhed all licentiouſneſs and levity; and while other cuſtoms changed, theſe continued the ſame. They roaſted the fleſh of the victim they had offered, and eat it in common, diſcourſing on the virtues of him they came to lament.

All other feaſts were diſtinguiſhed by names ſuitable to the ceremonies that attended them. Theſe funeral meetings were ſimply called the Manes, that is, the aſſembly. Thus the manes and the dead were words that became ſynonymous. In theſe meetings, they imagined that they renewed their alliance with the deceaſed, who, they ſuppoſed, had ſtill a regard for the concerns of their country and family, and who, as affectionate ſpirits, could do no leſs than inform them of whatever was neceſſary for them to know. Thus the funerals of the dead were at laſt converted into methods of divination, and an innocent inſtitution into one of the groſſeſt pieces of folly and ſuperſtition.

But they did not ſtop here; they grew ſo extravagantly credulous, as to believe that the phantom drank the libations that had been poured forth, while the relations were feaſting on the reſt of the ſacrifice round the pit; and from hence became apprehenſive leſt the reſt of the dead ſhould promiſcuouſly throng about this ſpot to get a ſhare in the repaſt they were ſuppoſed to be ſo fond of, and leave nothing for the dear ſpirit for whom the feaſt was intended. (5) They then made two pits or ditches, into one of which they put wine, honey, water, and flour, to employ the generality of the dead; and in the other they poured the blood of the victim; when ſitting down on the brink, they kept off, by the ſight of their ſwords, the crowd of dead who had no concern in their affairs,

(5) Homer gives the ſame account of theſe ceremonies, when Ulyſſes raiſes the ſoul of Tireſias; and the ſame uſages are found in the poem of Silius Italicus. And to theſe ceremonies the ſcriptures frequently allude, when the Iſraelites are forbid to aſſemble upon high places.

affairs, while they called him by name, whom they had a mind to chear and conſult, and deſired him to draw near.

The queſtions made by the living were very intelligible; but the anſwers of the dead were not ſo eaſily underſtood, and therefore the prieſts and magicians made it their buſineſs to explain them. They retired into deep caves, where the darkneſs and ſilence reſembled the ſtate of death, and there faſted and lay upon the ſkins of the beaſts they had ſacrificed, and then gave for anſwer the dream which moſt affected them; or opened certain books appointed for that purpoſe, and gave the firſt ſentence that offered. At other times the prieſt, or any perſon who came to conſult, took care, at his going out of the cave, to liſten to the firſt words he ſhould hear, and theſe were to be his anſwer. And though they had no relation to the buſineſs in hand, they were turned ſo many ways, and in their ſenſe ſo violently wreſted, that they made them ſignify almoſt any thing they pleaſed. At other times they had recourſe to a number of tickets, on which were ſome words or verſes, and theſe being thrown into an urn, the firſt that was taken out was delivered to the family.

IV. OF AUGURY.

THE ſuperſtitious fondneſs of mankind, for ſearching into futurity, has given riſe to a vaſt variety of follies, all equally weak and extravagant. The Romans, in particular, found out almoſt innumerable ways of divination, all nature had a voice, and the moſt ſenſeleſs beings, and moſt trifling accidents, became preſages of future events. This introduced ceremonies, founded on a miſtaken knowledge of antiquity, that were the moſt childiſh and ridiculous, and which yet were performed with an air of ſolemnity.

Birds, on account of their ſwiftneſs in flying, were ſometimes conſidered by the Egyptians as the ſymbols of the winds; and figures of particular ſpecies of fowl, were ſet up to denote the time when the near approach of a periodical wind was expected. From hence, before they undertook any thing of conſequence, as ſowing, planting, or putting out to ſea, it was uſual for them

them to ſay (6), *Let us conſult the birds*, meaning the ſigns fixed up to give them the neceſſary informations they then ſtood in need of. By doing this, they knew how to regulate their conduct; and it frequently happened, that when this precaution was omitted, they had reaſon to reproach themſelves for their neglect. From hence, mankind miſtaking their meaning, and retaining the phraſe, *Let us conſult the birds*, and perhaps hearing old ſtories repeated of the advantages ſuch and ſuch perſons had received, by conſulting them in a critical moment, when the periodical wind would have ruined their affairs, they began to conceive an opinion, that the fowls which ſkim through the air were ſo many meſſengers ſent from the gods, to inform them of future events, and to warn them againſt any diſaſtrous undertaking. From hence they took notice of their flight, and from their different manner of flying prognoſticated good or bad omens. The birds were inſtantly grown wonderous wiſe, and an owl, who hates the light, could not paſs by the window of a ſick perſon in the night, where he was offended by the light of a lamp or a candle, but his hooting muſt be conſidered as propheſying, that the life of the poor man was nearly at an end.

The place where theſe auguries were taken, amongſt the Romans, was commonly upon an eminence; they were prohibited after the month of Auguſt, becauſe that was the time for the moulting of birds; nor were they permitted on the wane of the moon, nor at any time in the afternoon, or when the air was the leaſt diſturbed by winds or clouds.

When all the previous ceremonies were performed, the augur, cloathed in his robe, and holding his augural ſtaff in his right-hand, ſat down at the door of his tent, looked around him, then marked out the diviſions of the heavens with his ſtaff, drew a line from eaſt to weſt, and another from north to ſouth, and then offered up his ſacrifice. A ſhort prayer, the form of which may be ſufficiently ſeen, in that offered to Jupiter, at the election of Numa Pompilius, which was as follows: "O father Ju-
" piter, if it by thy will, that this Numa Pompilius, on
" whoſe head I have laid my hand, ſhall be king of
" Rome, grant that there be clear and unerring ſigns,
" within

(6) Abbè Pluche's Hiſtory of the Heavens, vol. I. p. 241.

" within the bounds I have deſcribed." The prayer being thus ended, the prieſt turned to the right and left, and to whatever point the birds directed their flight, in order to determine from thence, whether the gods approved or rejected the choice.

The veneration which the Romans entertained for this ceremonial of their religion, made them attend the reſult of the augury with the moſt profound ſilence, and the affair was no ſooner determined, than the augur reported his deciſion, by ſaying, *The birds approve*, or *the birds diſapprove it.* However, notwithſtanding this augury might be favourable, the enterpriſe was ſometimes deferred, till they fancied it confirmed by a new ſign.

But of all the ſigns which happened in the air, the moſt infallible was that of thunder and lightning, eſpecially if it happened to be fair weather. If it came on the right-hand it was a bad omen, but if on the left a good one; becauſe, according to Donatus, all appearances on that ſide were ſuppoſed to proceed from the right hand of the gods.

Let us now take a view of the ſacred chickens; for an examination into the manner of their taking the corn that was offered them, was the moſt common method of taking the augury. And indeed the Romans had ſuch faith in the myſteries contained in their manner of feeding, that they hardly ever undertook any important affair without firſt adviſing with them. Generals ſent for them to the field, and conſulted them before they ventured to engage the enemy; and if the omen was unfavourable, they immediately deſiſted from their enterprize. The ſacred chickens were kept in a coop or pen, and entruſted to the care of a perſon, who, on account of his office, was called Pullarius. The augur, after having commanded ſilence, ordered the pen to be opened, and threw upon the ground a handful of corn. If the chickens inſtantly leaped out of the pen, and pecked up the corn with ſuch eagerneſs as to let ſome of it fall from their beaks, the augury was called Tripudium, or Tripudium Soliſtimum, from its ſtriking the earth, and was eſteemed a moſt auſpicious omen; but if they did not immediately run to the corn, if they flew away, if they walked by it without minding it, or if they ſcattered it abroad with their wings, it portended danger and ill ſucceſs.

ceſs. Thus the fate of the greateſt undertaking, and even the fall of cities and kingdoms, was thought to depend on the appetite of a few chickens.

Obſervations were alſo taken from the chattering ſinging, or hooting of crows, pies, owls, &c. and from the running of beaſts, as heifers, aſſes, rams, hares, wolves, foxes, weeſels, and mice, when they appeared in uncommon places, croſſed the way, or run to the right or left, &c. They alſo pretended to draw a good or bad omen from the moſt common and trifling actions or occurrences of life, as ſneezing, ſtumbling, ſtarting, the numbneſs of the little finger, the tingling of the ear, the ſpilling of ſalt upon the table, or wine upon one's cloath's, the accidental meeting of a bitch with whelp, &c. It was alſo the buſineſs of the augur to interpret dreams, oracles, and prodigies.

The college of augurs, at firſt inſtituted at Rome by Romulus, was only compoſed of three perſons, taken from the three tribes, into which all the inhabitants of the city were divided; but ſeveral others were afterwards added, and at laſt, according to a regulation of Scylla, this college conſiſted of fifteen perſons, all of the firſt diſtinction, the eldeſt of whom was called the maſter of the college: "It was a prieſthood for life, "of a character indelible, which no crime or forfeiture "could efface; it was neceſſary that every candidate "ſhould be nominated to the people by two augurs, who "gave a ſolemn teſtimony upon oath, of his dignity and "fitneſs for that office (7)." The greateſt precautions were indeed taken in this election; for as they were inveſted with ſuch extraordinary privileges, none were qualified but perſons of a blameleſs life, and free from all perſonal defects. The ſenate could aſſemble in no place but what they had conſecrated. They frequently occaſioned the diſplacing of magiſtrates, and the deferring of public aſſemblies. "But the ſenate, at laſt, conſi-"dering that ſuch an unlimited power was capable of au-"thoriſing a number of abuſes, decreed that they ſhould "not have in their power to adjourn any aſſembly that "had been legally convened (8)."

Nothing can be more aſtoniſhing, than to find ſo wiſe a people as the Romans addicted to ſuch childiſh fooleries.

(7) Middleton's Life of Cicero.
(8) Banier's Mythology, vol. 1. p. 400.

ries. Scipio, Auguſtus, and many others, have, without any fatal conſequences, deſpiſed the chickens and the other arts of divination; but when generals miſcarried in any enterprize, the people laid the whole blame on the heedleſſneſs with which they had been conſulted; and if he had entirely neglected conſulting them, all the blame was thrown upon him who had preferred his own forecaſt to that of the fowls; while thoſe who made theſe kinds of predictions a ſubject of raillery, were accounted impious and prophane. Thus they conſtrued, as a puniſhment from the gods, the defeat of Claudius Pulcher, who, when the ſacred chickens refuſed to eat what was ſet before them, ordered them to be thrown into the ſea: *If they won't eat*, ſaid he, *they ſhall drink*.

V. OF THE AUSPICES.

IN the moſt early ages of the world, a ſenſe of piety, and a regard to decency, had introduced a cuſtom of never ſacrificing to him, who gave them all their bleſſings, any but the ſoundeſt, the moſt fat and beautiful victims. They were examined with the cloſeſt and moſt exact attention. This ceremonial, which doubtleſs ſprang at firſt from gratitude, and ſome natural ideas of fitneſs and propriety, at laſt degenerated into trifling niceties and ſuperſtitious ceremonies. And it having been once imagined, that nothing was to be expected from the gods, when the victim was imperfect, the idea of perfection was united with abundance of trivial circumſtances. The entrails were examined with peculiar care, and if the whole was without blemiſh, their duties were fulfilled; and under an aſſurance that they had engaged the gods to be on their ſide, they engaged in war, and in the moſt hazardous undertakings, with ſuch a confidence of ſucceſs, as had the greateſt tendency to procure it.

All the motions of the victim that was led to the altar became ſo many prophecies. If he advanced with eaſy air in a ſtraight line, and without offering reſiſtance; if he made no extraordinary bellowing when he received the blow; if he did not get looſe from the perſon that led him to the ſlaughter, it was a prognoſtic of an eaſy and flowing ſucceſs. The

The victim was knocked down, but before its belly was ripped open, one of the lobes of the liver wes allotted to thoſe who offered the ſacrifice, and the other to the enemies of the ſtate. That which was neither blemiſhed nor withered, of a bright red, and neither larger nor ſmaller than it ought to be, prognoſticated great proſperity to thoſe for whom it was ſet apart; that which was livid, ſmall, or corrupted, preſaged the moſt fatal miſchiefs.

The next thing to be conſidered was the heart, which was alſo examined with the utmoſt care, as was the ſpleen, the gall, and the lungs; and if any of theſe were let fall, if they ſmelt rank, or were bloated, livid or withered, it preſaged nothing but misfortunes.

After they had finiſhed their examination of the entrails, the fire was kindled, and from this alſo they drew ſeveral preſages. If the flame was clear, if it mounted up without dividing, and went not out till the victim was entirely conſumed, this was a proof that the ſacrifice was accepted; but if they found it difficult to kindle the fire, if the flame divided, if it played around, inſtead of taking hold of the victim, if it burnt ill, or went out, it was a bad omen.

At Rome, the auſpices were always choſen from the beſt families, and as their employment was of the ſame nature as the augurs, they were as much honoured. It was a very common thing indeed to ſee their predictions verified by the event, eſpecially in their wars; nor is this at all wonderful, the prediction never lulled them into ſecurity, or prevented their taking every neceſſary precaution; but, on the contrary, the aſſurance of victory inſpired that intrepidity and high courage, which in the common ſoldiers was the principal thing neceſſary to the attainment of it. But, if, after the appearance of a complete favour from the gods, whom they had addreſſed, their affairs happened to miſcarry, the blame was laid on ſome other deity. Juno or Minerva had been neglected. They ſacrificed to them, recovered their ſpirits, and behaved with greater precaution.

However, the buſineſs of the auſpices was not reſtrained to the altars and ſacrifices, they had an equal right to explain all other portents. The ſenate frequently conſulted them on the moſt extraordinary prodigies.

"The college of the auſpices (9), as well as thoſe "of the other religious orders, had their particular re- "giſters and records, ſuch as the memorials of thunder "and lightning, the (1) Tuſcan hiſtories, &c."

VI. OF ORACLES.

OF all the nations upon earth, Greece was the moſt famous for oracles, and ſome of their wiſeſt men have endeavoured to vindicate them upon ſolid principles, and refined reaſonings. Xenophon expatiates on the neceſſity of conſulting the gods by augurs and oracles. He repreſents man as naturally ignorant of what is advantageous or deſtructive to himſelf; that he is ſo far from being able to penetrate into the future, that the preſent itſelf eſcapes him; that his deſigns may be fruſtrated by the ſlighteſt objects; that the Deity alone, to whom all ages are preſent, can impart to him the infallible knowledge of futurity; that no other being can give ſucceſs to his enterprizes, and that it is highly reaſonable to believe that he will guide and protect thoſe who adore him with a pure affection, who call upon him, and conſult him with a ſincere and humble reſignation. How ſurpriſing it is that ſuch refined and noble principles ſhould be brought to defend the moſt puerile and abſurd opinions! For what arguments can vindicate their preſuming

(1) Kennet's Roman Antiq. lib II. c 4.

(1) Romulus, who founded the inſtitution of the auſpices, borrowed it from the Tuſcans, to whom the ſenate afterwards ſent twelve of the ſons of the principal nobility to be inſtructed in theſe myſteries, and the other ceremonies of their religion. The origin of this art amongſt the people of Tuſcany, is related by Cicero, in the following manner: "A peaſant ſays he) ploughing in the "field, his ploughſhare running pretty deep in the earth, turned "up a clod, from whence ſprung a child, who taught him and the "other Tuſcans the art of divination." See Cicero de Div. l. 2. This fable undoubtedly means no more, than that this child, ſaid to ſpring from a clod of earth, was a youth of a very mean and obſcure birth, and that from him the Tuſcans learnt this method of divination. But it is not known whether he was the author of it, or whether he learnt it of the Greeks or other nations.

ſuming to interrogate the moſt High, and obliged him to give anſwers concerning every idle imagination and unjuſt enterprize?

Oracles were thought by the Greeks to proceed in a more immediate manner from God than the other arts of divination; and on this account ſcarce any peace was concluded, any war engaged in, any new laws enacted, or any new form of government inſtituted without conſulting oracles. And therefore Minos, to give his laws a proper weight with the people, aſcribed to them a divine ſanction, and pretended to receive from Jupiter inſtructions how to new model his government. And Lycurgus made frequent viſits to the Delphian oracle, that the people might entertain a belief, that he received from Apollo the platform which he afterwards communicated to the Spartans. Theſe pious frauds were an effectual means of eſtabliſhing the authority of laws, and engaging the people to a compliance with the will of the lawgiver. Perſons thus inſpired were frequently thought worthy of the higheſt truſt; ſo that they were ſometimes advanced to regal power, from a perſuaſion, "that "as they were admitted to the counſels of the gods, they "were beſt able to provide for the ſafety and welfare of "man (1)."

This high veneration for the prieſts of the oracles, being the ſtrongeſt confirmation, that their credit was thoroughly eſtabliſhed, they ſuffered none to conſult the gods but thoſe who brought ſacrifices and rich preſents to them; whence few, beſides the great, were admitted. This proceeding ſerved atonce to enrich the prieſts, and to raiſe the character of the oracles amongſt the populace, who are always apt to deſpiſe what they are too familiarly acquainted with; nor were the rich, or even the greateſt prince admitted, except at thoſe particular times when the god was in a diſpoſition to be conſulted.

One of the moſt ancient oracles, of which we have received any particular account, was that of Jupiter at Dodona, a city ſaid to be built by Deucalion, after that famous deluge which bears his name, and which deſtroyed the greateſt part of Greece. It was ſituated in Epirus, and here was the firſt temple that ever was ſeen in Greece. According to Herodotus, both this and the oracle of

(2) Potter's Antiquities of Greece, vol. I. p. 263.

Jupiter Hammon had the ſame original, and both owed their inſtitution to the Egyptians. The riſe of this oracle is indeed wrapped up in fable. Two black pigeons, ſay they, flying from Thebes, in Egypt, one of them ſettled in Lybia, and the other flew as far as the foreſt of Dodona, a province in Epirus, where ſitting in an oak, ſhe informed the inhabitants of the country, that it was the will of Jupiter that an oracle ſhould be founded in that place. Herodotus gives two accounts of the riſe of this oracle, one of which clears up the myſtery of this fable. He tells us, that he was informed by the prieſts of Jupiter, at Thebes, in Egypt, that ſome Phœnician merchants carried off two prieſteſſes of Thebes, that one was carried into Greece, and the other into Lybia. She was carried into Greece, took up her reſidence in the foreſt of Dodona, and there at the foot of an oak, erected a ſmall chapel in honour of Jupiter, whoſe prieſteſs ſhe had been at Thebes (3).

We learn from Servius (4), that the will of heaven was here explained by an old woman, who pretended to find out a meaning to explain the murmurs of a brook that flowed from the foot of the oak. After this, another method was taken, attended with more formalities; brazen kettles were ſuſpended in the air, with a ſtatue of the ſame metal, with a whip in his hand (5): this figure, when moved by the mind, ſtruck againſt the kettle that was next it, which alſo cauſing all the other kettles to ſtrike againſt each other, raiſed a clattering din, which continued for ſome time, and from theſe ſounds ſhe formed her predictions.

Both theſe ways were equally abſurd, for as in each the anſwer depended ſolely on the invention of the prieſteſs, ſhe alone was the oracle. Suidas informs us, that the

(3) The Abbe Sallier takes this fable to be built upon the double meaning of the wood πελειαι, which in Attica, and ſeveral other parts of Greece, ſignifies pigeons, while in the dialect of Epirus, it meant old women. See Mem. Acad. Belles Lettres, vol. V. p. 35.

(4) Servius in 3. Æn. 5, 466.

(5) As this was evidently a figure of Oſiris, which was on particular occaſions repreſented with a whip in his hand, it is an additional proof that this oracle was derived from Egypt.

the anſwer was given by an oak in this grove, as Homer alſo has delivered (6); and it was generally believed to proceed from the trunk, it is eaſy to conceive how this was performed; for the prieſteſs had nothing more to do than to hide himſelf in the hollow of an old oak, and from thence to give the pretended ſenſe of the oracle, which ſhe might the more eaſily do, as the diſtance the ſuppliant was obliged to keep, was an effectual means to prevent the cheat from being diſcovered.

There is one remarkable circumſtance relating to this oracle yet remaining, and that is, that while all the other nations received their anſwer from a woman, the Bœotians alone received it from a man, and the reaſon given for it is as follows: During the war between the Thracians and Bœotians, the latter ſent deputies to conſult this oracle of Dodona, when the prieſteſs gave them this anſwer, of which ſhe doubtleſs did not foreſee the conſequence: *If you would meet with ſucceſs, you muſt be guilty of ſome impious action.* The deputies, no doubt ſurprized, and perhaps exaſperated, by imagining that the prieſteſs prevaricated with them in order to pleaſe the Pelaſgi, from whom ſhe was deſcended, and who were in a ſtrict alliance with the Thracians, reſolved to fulfil the decree of the oracle; and therefore ſeizing the prieſteſs, burnt her alive, alledging, that this action was juſtifiable in whatever light it was conſidered, that if ſhe intended to deceive them, it was fit ſhe ſhould be puniſhed for the deceit; or, if ſhe was ſincere, they had only literally fulfilled the ſenſe of the oracle. The two remaining prieſteſſes, (for, according to Strabo, the oracle at that time had uſually three) highly exaſperated at this cruelty, cauſed them to be ſeized, and as they were to be their judges, the deputies pleaded the illegality of their being tried by women. The juſtice of this plea was admitted by the people, who allowed two prieſts to try them in conjunction with the prieſteſſes; on which, being acquitted by the former, and condemned by the latter, the votes being equal, they were releaſed. For this reaſon the Bœotians, for the future, received their anſwers from the prieſts.

The

(6) Τὸν δὲς Δωδάνην φάτο βήμεναι, ὄφρα θεοῖο
Ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακούσῃ.
Hom. Od. 19.

The oracle of Jupiter Hammon, in Lybia, we have already ſaid, was derived from Egypt, and is of the ſame antiquity as the former of Dodona, and, though ſurrounded by a large tract of burning ſands, was extremely famous. This oracle gave his anſwers not by words, but by a ſign. What was called the image of the god, was carried about in a gilded barge on the ſhoulders of his prieſts, who moved whitherſoever they pretended the divine impulſe directed them. This appears to have been nothing more than the mariners compaſs (7), the uſe of which was not entirely unknown to that age, though ſo long kept a ſecret from the Europeans. It was adorned with precious ſtones, and the barge with many ſilver goblets hanging on either ſide; and theſe proceſſions were accompanied with a troop of matrons and virgins ſinging hymns in honour of Jupiter. Theſe prieſts refuſed the bribes offered them by Lyſander, who wanted their aſſiſtance to help him to change the ſucceſſion to the throne of Sparta. However, they were not ſo ſcrupulous when Alexander, either to gratify his vanity, or to ſcreen the reputation of his mother, took that painful march through the deſerts of Lybia, in order to obtain the honour of being called the ſon of Jupiter; a prieſt ſtood ready to receive him, and ſaluted him with the title of *ſon of the king of gods*.

The oracle of Apollo at Delphos, was one of the moſt famous in all antiquity. This city ſtood upon a declivity about the middle of mount Parnaſſus: it was built on a ſmall extent of even ground, and ſurrounded with precipices, that fortified it without the help of art (8). Diodorus Sicnlus relates (9) a tradition of a very whimſical nature, which was ſaid to give riſe to this oracle. There was a hole in one of the vallies, at the foot of Parnaſſus, the mouth of which was very ſtrait: the goats that were feeding at no great diſtance, coming near it, began to ſkip and friſk about in ſuch a manner that the goat-herd, being ſtruck with ſurprize, came up to the place, and leaning over it, was ſeized with ſuch an enthuaſtic impulſe, or temporary madneſs, as prompted

(7) *Umbilico ſimilis, ſmaragdo & gemmis coagmentatus. Hunc navigio auratо geſtant ſacerdotes.* Q. CURTIUS, l. 4. c. 7.

(8) Strabo, lib. xiv. p. 427, 428.

(9) Diod. 4. 1.

ed him to utter ſome extravagant expreſſions, which paſſed for prophecies. The report of this extraordinary event drew thither the neighbouring people, who, on approaching the hole, was ſeized with the ſame tranſports. Surpriſed at ſo aſtoniſhing a prodigy, the cavity was no longer approached without reverence. The exhalation was concluded to have ſomething divine in it; they imagined it proceeded from ſome friendly deity, and from that time beſtowed a particular worſhip on the divinity of the place, and regarded what was delivered in thoſe fits of madneſs as predictions; and here they afterwards built the city and temples of Delphos.

This oracle, it was pretended, had been poſſeſſed by ſeveral ſucceſſive deities, and at laſt by Apollo, who raiſed its reputation to the greateſt height. It was reſorted to by perſons of all ſtations, by which it obtained immenſe riches, which expoſed it to be frequently plundered. At firſt it is ſaid the god inſpired all indifferently who approached the cavern; but ſome having in this fit of madneſs throwu themſelves into the gulf, they thought fit to chooſe a prieſteſs, and to ſet over the hole a tripos, or three-legged ſtool, whence ſhe might without danger catch the exhalations; and this prieſteſs was called Pythia, from the ſerpent Python, ſlain by Apollo. For a long time none but virgins poſſeſſed this honour, till a young Theſſalian, called Echecrates, falling in love with the prieſteſs, who was at that time very beautiful, raviſhed her; when, to prevent any abuſes of the like kind for the future, the citizens made a law to prohibit any woman being choſen under fifty years old. At firſt they had only one prieſteſs, but afterwards they had two or three.

The oracles were not delivered every day, but the ſacrifices were repeated till the god was pleaſed to deliver them, which frequently happened only one day in the year. Alexander coming here in one of theſe intervals, after many intreaties to engage the prieſteſs to mount the tripod, which were all to no purpoſe, the prince growing impatient at her refuſal, drew her by force from her cell, and was leading her to the ſanctuary, when ſaying, *My ſon thou art invincible*, he cried out, that he was ſatisfied, and needed no other anſwer.

Nothing

Nothing was wanting to keep up the air of myſtery, in order to preſerve its reputation, and to procure it veneration. The neglecting the ſmalleſt punctilio was ſufficient to make them renew the ſacrifices that were to precede the reſponſe of Apollo. The prieſteſs herſelf was obliged to prepare for the diſcharge of her duty, by faſting three days, bathing in the fountain of Caſtalia, drinking a certain quantity of the water, and chewing ſome leaves of laurel gathered near the fountain. After theſe preparations the temple was made to ſhake, which paſſed for the ſignal given by Apollo, to inform them of his arrival, and then the prieſts led her into the ſanctuary and placed her on the tripod, when beginning to be agitated by the divine vapour, her hair ſtood an end, her looks became wild, her mouth began to foam, and a fit of trembling ſeized her whole body. In this condition ſhe ſeemed to ſtruggle to get looſe from the prieſts, who pretended to hold her by force, while her ſhrieks and howlings, which reſounded through the temple, filled the deluded by-ſtanders with a kind of ſacred horror. At firſt, being no longer able to reſiſt the impulſes of the god, ſhe ſubmitted, and at certain intervals uttered ſome unconnected words, which were carefully picked up by the prieſts, who put them in connection, and gave them to the poets, who were alſo preſent to put them into a kind of verſe, which was frequently ſtiff, unharmonious, and always obſcure; this occaſioned that piece of raillery, that Apollo, the prince of the muſes, was the worſt of the poets. One of the prieſteſſes, who was called Phemonöe, is ſaid to have pronounced her oracles inverſe: in latter times they were contented with delivering them in proſe, and this, in the opinion of Plutarch, was one of the reaſons of the declenſion of this oracle.

Crœſus intending to make trial of the ſeveral oracles of Greece, as well as that of Lybia, commanded the reſpective ambaſſadors to conſult them all on a ſtated day, and to bring the reſponſes in writing. The queſtion propoſed was, "What is Crœſus, the ſon of Alyattes, "king of Lydia, now doing?" The reſt of the oracles failed; but the Delphian anſwered truly, that "He "was boiling a lamb and a tortoiſe together in a brazen "pot." This gained his confidence and a profuſion of the richeſt offerings. In return, the oracle, on the next enquiry,

enquiry, informed him, that "By making war upon the Perſians, he ſhould deſtroy a great empire." The event is well known. This vain confidence loſt him both his crown and liberty (1).

Trophonius, who, according to ſome authors, was no more than a robber, or at moſt a hero, had an oracle in Bœotia, which acquired great reputation. Pauſanias, who had conſulted it, and gone through all its formalities, has given a very particular deſcription of it, and from him we ſhall extract a ſhort hiſtory of this oracle.

The ſacred grove of Trophonius, ſays this author, (2), is at a ſmall diſtance from Lebadea, one of the fineſt cities in Greece; and in this grove is the temple of Trophonius, with his ſtatue, the workmanſhip of Praxiteles. Thoſe who apply to this oracle muſt perform certain ceremonies before they are permitted to go down into the cave where the reſponſe is given. Some days muſt be ſpent in a chapel dedicated to Fortune and the Good Genii, where the purification conſiſts in abſtinence from all things unlawful, and in making uſe of the cold bath. He muſt ſacrifice to Trophonius and all his family, to Jupiter, to Saturn, and to Ceres, ſirnamed Europa, who was believed to have been the nurſe of Trophonius. The diviners conſulted the entrails of every victim, to diſcover if it was agreeable to Trophonius that the perſon ſhould deſcend into the cave. If the omens were favourable, he was led that night to the river Hercyna, where two boys anointed his body with oil. Then he was conducted as far as the ſource of the river, where he was obliged to drink two ſorts of water, that of Lethe, to efface from his mind all profane thoughts, and that of Mnemoſyne, to enable him to retain whatever he was to ſee in the ſacred cave; he was then preſented to the ſtatue of Trophonius, to which he was to addreſs a ſhort prayer; he then was cloathed in a linen tunic adorned with ſacred fillets; and at laſt was conducted in a ſolemn manner to the oracle, which was incloſed within a ſtone wall on the top of a mountain.

(1) Herodot. in Clio.
(2). Pauſan. lib. ix. p. 602, 604.

In this inclosure was a cave formed like an oven, the mouth of which was narrow, and the descent to it not by steps, but by a short ladder: on going down there appeared another cave, the entrance to which was very strait. The suppliant, who was obliged to take a certain composition of honey in each hand, without which he could not be admitted, prostrated himself on the ground, and then putting his feet into the mouth of the cave, his whole body was forcibly drawn in.

Here some had the knowledge of futurity by vision; and others by an audible voice. They then got out of the cave in the same manner as they went in, with their feet foremost, and prostrate on the earth. The suppliant going up the ladder was conducted to the chair of Mnemosyne, the goddess of memory, in which being seated, he was questioned on what he had heard and seen; and from thence he was brought into the chapel of the Good Genii, where having staid till he had recovered from his affright and terror, he was obliged to write in a book all that he had seen or heard, which the priests took upon them to interpret. There never was but one man, says Pausanias, who lost his life in this cave, and that was a spy who had been sent by Demetrius, to see whether in that holy place there was any thing worth plundering. The body of this man was afterwards found at a great distance; and indeed it is not unlikely, that this design being discovered, he was assassinated by the priests, who might carry out his body by some secret passage, at which they went in and out without being perceived.

The oracle of the Branchidæ, in the neighbourhood of Miletus, was very ancient, and in great esteem. Xerxes returning from Greece, prevailed on its priests to deliver up its treasures to him, and then burnt the temple, when to secure them against the vengeance of the Greeks, he granted them an establishment in the most distant part of Asia. After the defeat of Darius by Alexander, this conqueror destroyed the city where these priests had settled, of which their descendants were then in actual possession; and thus punished the children for the perfidy of their fathers.

The

The oracle of Apollo at Claros, a town of Ionia, in Aſia Minor, was very famous, and frequently conſulted. Claros was ſaid to be founded by (3) Manto, the daughter of Tiroſias, ſome years before the taking of Troy. The anſwers of this oracle, ſays Tacitus (4), were not given by a woman, but by a man, choſe out of certain families, and generally from Miletus. It was ſufficient to let him know the number and names of thoſe who came to conſult him; after which he retired into a cave, and having drank of the waters of a ſpring that ran within it, delivered anſwers in verſe upon what the people had in their thoughts, tho' he was frequently ignorant, and unacquainted with the nature and rules of poetry. "It is ſaid (our author adds) that he foretold "the ſudden death of Germanicus, but in dark and "ambiguous terms."

Pauſanias mentions an oracle of Mercury, in Achaia, of a very ſingular kind. After a variety of ceremonies, which it is needleſs here to repeat, they whiſpered in the ear of the god, and told him, what they were deſirous of knowing; then ſtopping their ears with their hands, they left the temple, and the firſt words they heard after they were out of it, was the anſwer of the god.

But it would be an endleſs taſk to pretend to enumerate all the oracles, which were ſo numerous, that Van Dale gives a liſt of near three hundred, moſt of which were in Greece.

But no part of Greece had ſo many oracles as Bœotia, which were there numerous, from its abounding in mountains and caverns; for, as Mr. Fontenelle obſerves, nothing was more convenient for the prieſts than theſe caves, which not only inſpired the people with a ſort of religious horror, but afforded the prieſts an opportunity of forming ſecret paſſages, of concealing themſelves in hollow ſtatues, and of making uſe of all the machines and all the arts neceſſary to keep up the deluſion of the people, and to increaſe the reputation of the oracles.

Nothing

(3) Manto has been greatly extolled for her prophetic ſpirit; and fabulous hiſtory informs us, that lamenting the miſeries of her country, ſhe diſſolved away in tears, and that theſe formed a fountain, the water of which communicated the gift of prophecy to thoſe who drank it, but being at the ſame time unwholeſome, it brought on diſeaſes, and ſhortened life.

(4) Tacit. Annal. l. 2. c. 54.

Nothing is more remarkable than the different manners by which the ſenſe of the oracles was conveyed: beſides the methods already mentioned, in ſome the oracle was given from the bottom of the ſtatue, to which one of the prieſts might convey himſelf by a ſubterranean paſſage; in others by dreams; in others again by lots, in the manner of dice, containing certain characters or words, which were to be explained by tables made for that purpoſe. In ſome temples the enquirer threw them himſelf, and in others they were dropped from a box; and from hence aroſe the proverbial phraſe, *The lot is fallen.* Childiſh as this method of deciding the ſucceſs of events by a throw of dice may appear, yet it was always preceded by ſacrifices and other ceremonies.

In others the queſtion was propoſed by a letter, ſealed up, and given to the prieſt, or left upon the altar, while the perſon ſent with it was obliged to lie all night in the temple, and theſe letters were to be ſent back unopened with the anſwer. Here this wonderful art conſiſted in the prieſts knowing how to open a letter without injuring the ſeal, an art ſtill practiſed, on particular occaſions, in all the general poſt-offices in Europe. A governor of Cilicia, whom the Epicureans endeavoured to inſpire with a contempt for the oracles, ſent a ſpy to that of Mopſus at Mallos, with a letter well ſealed up; as this man was lying in the temple, a perſon appeared to him and uttered the word *Black.* This anſwer he carried to the governor, which filled him with aſtoniſhment, though it appeared ridiculous to the Epicureans, to whom he communicated it, when to convince them of the injuſtice of the raillery on the oracle, he broke open the letter, and ſhewed them that he had wrote theſe words, *Shall I ſacrifice to thee a white ox or a black?* The emperor Trajan made a like experiment on the god at Heliopolis, by ſending him a letter ſealed up, to which he requeſted an anſwer. The oracle commanded a blank paper, well folded and ſealed, to be given to the emperor, who, upon his receiving it, was ſtruck with admiration at ſeeing an anſwer to correſpond to his own letter, in which he had wrote nothing.

The general characteriſtic of oracles, ſays the juſtly admired Rollin (5), were ambiguity, obſcurity, and convertability;

(5) Ancient Hiſt. vol. 5. p. 25.

convertability; ſo that one anſwer would agree with ſeveral different and even oppoſite events; and this was generally the caſe when the event was in the leaſt dubious. Trajan, convinced of the divinity of the oracle, by the blank letter above mentioned, ſent a ſecond note, wherein he deſired to know, whether he ſhould return to Rome after the concluſion of the war which he had then in view; the oracle anſwered this letter by ſending to him a vine broke in pieces. The prediction of the oracle was certainly fulfilled; for the emperor dying in the war, his body, or, if you pleaſe, his bones, repreſented by the broken vine, were carried to Rome. But it would have been equally accompliſhed had the Romans conquered the Parthians, or the Parthians the Romans; and whatever had been the event, it might have been conſtructed into the meaning of the oracle. Under ſuch ambiguities they eluded all difficulties, and were hardly ever in the wrong. In this all their art, and all their ſuperior knowledge conſiſted; for when the queſtion was plain, the anſwer was commonly ſo too. A man requeſting a cure for the gout, was anſwered by the oracle, that he ſhould drink nothing but cold water. Another deſiring to know by what means he might become rich, was anſwered by the god, that he had no more to do but to make himſelf maſter of all between Sicyon and Corinth (6).

VII. OF ALTARS, OPEN TEMPLES, SACRED GROVES AND SACRIFICES.

ALTARS and ſacrifices mutually imply each other, and were immediately conſequent to the fall of man: though the original altars were ſimple, being compoſed of earth or turf, or unhewn ſtones. There is great probability that the cloathing of our firſt parents conſiſted of the ſkins of beaſts ſacrificed by Adam in the interval between his offence and expulſion from paradiſe. Cain and Abel, Noah and the patriarchs, purſued the practice. Even thoſe who forſook the living God, yet continued this early method of worſhip. Theſe idolaters at firſt imitated the ſimple manner in which they had been raiſed by

(6) Banier, vol. I.

by Noah. But the form and materials inſenſibly changed; there were ſome ſquare, others long, round, or triangular. Each feaſt obtained a peculiar ceremonial, and an altar of a particular form. Sometimes they were of common ſtone, ſometimes of marble, wood, or braſs. The altar was ſurrounded with carvings in bas relief, and the corners ornamented with heads of various animals. Some reached no higher than to the knee, others were reared as high as the waiſt, whilſt others were much higher. Some again were ſolid, others hollow, to receive the libations and the blood of the victims. Others were portable, reſembling a trevet, of a magnificent form, to hold the offering from the fire, into which they threw frankinceníe, to overpower the diſagreeable ſmell of the blood and burning fat. In ſhort, what had been approved on ſome important occaſion, paſſed into a cuſtom, and became a law.

Where the altars were placed, there was ſaid to be in the early ages of the world an houſe or temple of JEHOVAH, which was moſtly upon eminence, and always uncovered. Where they could be had, upright ſtones were erected near them. This in ſcripture is called *ſetting up a pillar*; nor was it done without a particular form of conſecration. The behaviour of the patriarch Jacob, to which we refer the reader (7), will explain the whole.

It is ſaid of Moſes likewiſe *That he roſe up early in the morning, and builded an altar under the hill, and twelve pillars, &c.* (8). The entire work of theſe ſacred eminencies was ſurrounded at a convenient diſtance, by a mound or trench thrown up, in order to prevent the profane intruſion of the people (9).

At other times the walls were incloſed by groves of oak (1); whence this tree is ſaid to be ſacred to Jove. The heathens, when they left the object, yet continued this uſage alſo of the original worſhip; which indeed was ſo linked to idolatry, that it became neceſſary for Moſes to forbid the Hebrews planting groves about their altars,

(7) Gen. xxviii. 18, 19, 20, 21, 22, and xxxv. 7, 14, 15.

(8) Exod. xxiv. 4. *Thecketh, inferius, deorſum*, on the declivity of the hill.

(9) Exod. xix. 12, 23.

(1) Gen. xxi. 33. xii. 6. 7, xxxv. 4. xiii. 18. Deut. xi. 30 Judges ix. 6, &c.

altars, to prevent their falling into the practices of the nations round about them. These groves were hung with garlands and chaplets of flowers, and with a variety of offerings in so lavish a manner, as almost entirely to exclude the light of the sun. They were considered as the peculiar residence of the deity. No wonder therefore, that it was deemed the most inexpiable sacrilege to cut them down (2).

The high antiquity and universality of sacrificing, bespeak it a divine institution. The utter impossibility that there should be any virtue or efficacy in the thing itself, shews plainly that it must have been looked upon as vicarious, and having respect to somewhat truly meritorious, and which those that brought the sacrifice were at first sufficiently acquainted with the nature of. For it is not to be presumed upon what grounds men could be induced to think of expiating their sins, or procuring the divine favour by sacrificial oblations. It is much more reasonable to conclude it a divine appointment. All nations have used it. They who were so happy as to walk with God, were instructed in it from age to age. And they who rejected him, still sacrificed. But they invented new rites; and at length, mistaking and perverting the original intent and meaning, offered even human victims! It is indeed most surprising to observe, that almost all nations, from the use of beastial, have advanced to human sacrifices; and many of them, from the same mistake and perversion, even to the sacrifice of their own children!

This most cruel custom, amongst the Carthagenians, of offering children to Saturn (3), occasioned an embassy being sent to them from the Romans, in order to persuade them to abolish it. And in the reign of Tiberius, the

(2) Lucan mentioning the trees which Cæsar ordered to be felled, to make his warlike engines, describes the consternation of the soldiers, who refused to obey his orders, till taking an axe, he cut down one of them himself. Struck with a religious reverence for the sanctity of the grove, they imagined that if they presumptuously attempted to cut down any of its trees, the axe would have recoiled upon themselves. They however believed it lawful to prune and clear them, and to fell those trees which they imagined attracted the thunder.

(3) These sacrifices were practised annually by the Carthaginians, who first offered the sons of the principal citizens; but afterwards privately brought up children for that purpose.

the prieſts of Saturn were crucified for preſuming to ſacrifice children to him; and Amaſis, king of Egypt, made a law, that only the figures of men ſhould be ſacrificed inſtead of themſelves. Plutarch informs us, that at the time of a plague, the Spartans were ordered by an oracle to ſacrifice a virgin; but the lot having fallen upon a young maid whoſe name was Helene, an eagle carried away the ſacrificing knife, and laying it on the head of an heifer, it was ſacrificed in her ſtead. The ſame author informs us, that Pelopidus the Athenian general dreaming the night before an engagement, that he ſhould ſacrifice a virgin to the manes of the daughters of Scedaſus, who had been raviſhed and murdered, he was filled with horror at the inhumanity of ſuch a ſacrifice, which he could not help thinking odious to the gods; but ſeeing a mare, by the advice of Theocritus the ſoothſayer, he ſacrificed it, and gained the victory.

The ceremonies uſed at ſacrifices were extremely different, and to every deity a diſtinct victim was alloted (4); but whatever victims were offered, the greateſt care was to be taken in the choice of them; for the very ſame blemiſhes that excluded them being offered by the Jews, rendered them alſo imperfect among the Pagans.

The prieſt having prepared himſelf by continence, during the preceding night, and by ablution, before the proceſſion went a herald crying *hoc age*, to give the people notice that they were to give their ſole attention to what they were about; then followed the players on ſeveral inſtruments, who between the intervals of playing, exhorted the people in the ſame manner. The prieſt, and ſometimes the ſacrificers, went before cloathed in white, and the prieſt, beſides being dreſſed in the veſtments belonging to his office, was ſure to be crowned with a chaplet of the leaves of the tree ſacred to the god for whom the ſacrifice was appointed; the victim had his horns gilt, and was alſo crowned with a chaplet of the ſame leaves, and adorned with ribbands and fillets.

(4) Lucian informs, that "The victims were alſo different according to the quality and circumſtance of the perſons who offered them. The huſbandman, ſays he, ſacrifices an ox; the ſhepherd, a lamb; the goat herd, a goat. There are ſome who offer only cakes, or incenſe; and he that has nothing, ſacrifices by kiſſing his right hand." De Sacr.

lets. In Greece when the prieſt approached the altar, he cried, *Who is here?* To which the ſpectators anſwered, *Many good people* (5). The prieſt then ſaid, *Be gone all ye profane*, which the Romans expreſſed by ſaying, *Procul eſte profani.*

The victim arriving at the altar, the prieſt laid one hand upon the altar, and began with a prayer to all the gods, beginning with Janus, and ending with Veſta, during which the ſtricteſt ſilence was obſerved. Then the ſacrifice began, by throwing upon the head of the victim corn, frankincenſe, flour, and ſalt, laying upon it cakes and fruit (6), and this they called immolitio, or the immolition. Then the prieſt took the wine, which having firſt taſted, he gave it to the by-ſtanders to do ſo too (7), and then poured it out, or ſprinkled the beaſt with it between the horns. After this the prieſt plucked off ſome of the rough hairs from the forehead of the victim, threw them into the fire, and then turning to the eaſt, drew a crooked line with his knife along the back, from the forehead to the tail, and then ordered the ſervants (8) to ſlay the victim, which they had no ſooner done than he was opened, and the duty of the aruſpex began, which was no ſooner over, than the carcaſe was cut in quarters, and then into ſmaller pieces, and, according to Pauſanias (9), and Apollonius Rodius (1), the thighs were covered with fat, and ſacrificed as the part allotted to the god (2); after which they regaled themſelves upon the reſt, and celebrated this religious feaſt with dancing, muſic, and hymns ſung in honour of the gods.

Upon ſignal victories, or in the midſt of ſome public calamity, they ſometimes offered in one ſacrifice a hundred bulls, which was called an hecatomb: but ſometimes the ſame name was given to the ſacrifice of an hundred ſheep, hogs, or other animals. 'Tis ſaid that Pythagoras

(5) Πολλοι χ'αλαθοι.

(6) All theſe were not uſed for every ſacrifice.

(7) This was called libatio.

(8) Theſe inferior officers, whoſe buſineſs it was to kill, to embowel, to flea, and to waſh the victim, were called *Victimarii, Poſcæ. Agonis, Cultrarii.*

(9) Lib. 5. p. 192. (1) In Att. p. 42.

(2) In the holocauſts, the whole victim was burnt, and nothing eft for the feaſt.

Pythagoras offered up an hecatomb for having found out the demonſtration of the forty-ſeventh propoſition in the firſt book of Euclid.

VIII. OF THE PRIESTS, PRIESTESSES, &c. OF THE GREEKS AND ROMANS.

IN the early ages of the world the chiefs of families compoſed the prieſthood; and afterwards, when public prieſts were appointed, kings, as fathers and maſters of that large family which compoſed the body politic, frequently offered ſacrifices; and not only kings, but princes and captains of armies. Inſtances of this kind are frequently to be met with in Homer.

When the ancients choſe a prieſt, the ſtricteſt enquiry was made into the life, the manners, and even the bodily external perfections of the perſon to be choſen. They were generally allowed to marry once, but were not always forbid ſecond marriages.

The Greeks and Romans had ſeveral orders of prieſts; but as Greece was divided into many independent ſtates, there naturally aroſe different hierarchies. In ſeveral cities of Greece the Government of religion was intruſted to women, in others it was conferred on the men; while again, in others, both in concert had a ſhare in the management of it. The prieſteſſes of Argos were very famous. At Athens a prieſteſs preſided over the worſhip of Minerva; there was alſo a prieſteſs for Pallas, at Clazomenæ; for Ceres, at Catanea, &c. The Hierophantæ were very famous prieſts of Athens, and both they and their wives, who were called Hierophantidæ, were ſet apart for the worſhip of Ceres and Hecate; as were the Orgiophantæ, and the women ſtiled Orgiaſtæ, appointed to preſide over the orgies of Bacchus, &c. Beſides the prieſteſs of Apollo, at Delphos, who was by way of eminence called Pythia (3), there belonged to

(3) Thus the prieſteſs of Pallas, at Clazomenæ, was called Heſychia, and that of Bacchus, Thyas; and in Crete, that of Cybele, Meliſſa. Among the Athenians, the inferior miniſters were ſtiled Paraſiti, a word that did not at that time carry with it any mark of reproach; for it is mentioned in an inſcription at Athens, that of two bulls offered in ſacrifices.

to this oracle five princes of the prieſts, and ſeveral prophets, who pronounced the ſenſe of the oracle. There were alſo chief prieſts one of whom preſided over a city, and ſometimes over a whole province; ſometimes he was inveſted with this dignity for life, and, at other times, only for five years. Beſides theſe, there were chief prieſteſſes, who were the ſuperintendants of the prieſteſſes, and were choſen from the nobleſt families; but the moſt celebrated of theſe was the Pythia.

The prieſts of Rome enjoyed ſeveral very conſiderable privileges; they were exempted from going to war, and excuſed from all burthenſome offices in the ſtate. They had commonly a branch of laurel and a torch carried before them, and were allowed to ride in a chariot to the capitol. Romulus inſtituted ſixty prieſts, who were to be at leaſt fifty years of age, free from all perſonal defects, and diſtinguiſhed both by their birth and the rectitude of their morals.

The Pontifex Maximus, or the high-prieſt, was eſteemed the judge and arbitrator of all divine and human affairs, and his authority was ſo great, and his office ſo much revered, "that all the emperors, after the exam-"ple of Julius Cæſar and Auguſtus, either actually took "upon them the office, or at leaſt uſed the name (4)." He was not allowed to go out of Italy, though this was diſpenſed with in favour of Julius Cæſar; whenever he attended a funeral, a veil was put between him and the funeral bed; for it was thought a kind of profanation for him to ſee a dead body.

The Rex Sacrorum (5), according to Dionyſius of Halicarnaſſus (6), was inſtituted after the expulſion of the Roman kings, to perpetuate the memory of the great ſervices ſome of them had done the ſtate. On this account, the augurs and Pontifices were directed to chooſe out a fit perſon, who ſhould devote himſelf to the care of religious worſhip, and the ceremonies of religion, without

fices, the one ſhould be reſerved for the games, and the other diſtributed among the prieſts and paraſites. Theſe paraſites had a place among the chief magiſtrates, and the principal part of their employment was to chooſe the wheat appointed for their ſacrifices. Banier's Mythology, Vol. 1. p. 283.

(4) Kennet's Rom. Antiq.

(5) He was alſo ſtiled Rex Sacrificulus.

(6) Lib. I.

without ever interfering in civil affairs: but leſt the name of king, which was become odious to the people, ſhould raiſe their jealouſy, it was at the ſame time appointed, that he ſhould be ſubject to the high prieſts. His wife had the title of Regina Sacrorum.

The Flamines, according to Livy (7), were appointed by Numa Pompilius, to diſcharge thoſe religious offices, which he imagined properly belonged to the kings. At firſt there were but three (8), which were choſen by the people, and their election confirmed by the high prieſt. They were afterwards increaſed to fifteen, three of whom were choſen from among the ſenators, and were called Flamines Majores; and the other twelve, choſen from the Plebeans, were ſtiled Flamines Minores.

The Feciales were alſo inſtituted by Numa, and conſiſted of twenty perſons, choſen out of the moſt diſtinguiſhed families. Theſe were properly the heralds of the republic, who, whenever it was injured, were ſent to demand ſatisfaction, which, if they could not obtain, they called the gods to witneſs between them and the enemy, and denounced war. They had the power of ratifying and confirming alliances, and were the arbitrators of all the differences between the republic and other nations; ſo that the Romans could not lawfully take up arms, till the Feciales had declared that war was moſt expedient.

The Pater Patratus derived his name from a circumſtance neceſſary to his enjoying the title; and in order that he might be more ſtrongly intereſted in the fate of his country, he was to have both a father and a ſon living at the ſame time. He was choſen by the college of Feciales out of their own body, to treat with the enemy on the ſubject of war and peace.

The Epulones were miniſters appointed to prepare the ſacred banquets at the ſolemn games, and had the privilege

(7) Liv. lib. 1.

(8) The Flamendiaſis of Jupiter, the Martialis of Mars, and the Quirinalis of Quirinus. The firſt ſacred to Jupiter was a perſon of a very high diſtinction, though he was obliged to ſubmit to burthenſome regulations and ſuperſtitious obſervances: his wife was a prieſteſs, and had the title of Flaminica; and alſo enjoyed the ſame privileges, and was under the ſame reſtrictions as her huſband. Aulus Gellius, Noct. Att. l. 10. c. 15.

privilege of wearing a robe like the pontiffs, bordered with purple. Theſe miniſters were originally three in number, to which two were afterwards added, and then two more, till in the pontificate of Julius Cæſar they were increaſed to ten. The moſt conſiderable of the privileges granted to the Epulones, was one which they enjoyed in common with the other miniſters, their not being obliged to make their daughters veſtals (9).

Beſides theſe were the Salii, or prieſts of Mars; the Phœbades of Apollo; the Baſſarides of Bacchus; the Luperci of Pan, and ſeveral others who preſided over the worſhip of particular deities, each of which had a particular college, and conſtituted a diſtinct community.

OF THE TEMPLES OF THE PAGANS.

OAKEN groves, with a circular opening in the midſt, or upright ſtones placed in the ſame order, incloſing an altar, were the original temples. The firſt covered one was that of Babel, and in all probability it was the only one of the kind, till Moſes, by erecting the tabernacle, might give the Egyptians the firſt thought of building alſo a houſe for their gods. Had temples been built in Egypt at the time when Moſes reſided there, it can hardly be conceived but that he would have mentioned them; and that this moving temple might ſerve as a model for the reſt, is the more probable, as there is a near reſemblance between the Sanctum Sanctorum and the holy places in the Pagan temple. In that of Moſes, God was conſulted, and none ſuffered to enter but the prieſts: this exactly agrees with the holy places in the Heathen temples, where the oracle was delivered.

It was the opinion of Lucian, that the firſt temples were built by the Egyptians, and that from them the cuſtom was conveyed to the people of the neighbouring countries; and from Egypt and Phœnicia it paſſed into Greece, and from Greece to Rome.

They all began with little chapels, which were generally erected by private perſons, and theſe were ſoon ſucceeded by regular buildings, and the moſt magnificent ſtructures,

(9) Aulus Gellius, lib. 1. c. 12.

ſtructures, when even the grandeur and beauty of the buildings heightened the veneration that was entertained for them. They had often porticos, and always an aſcent of ſteps, while ſome of them were ſurrounded by galleries ſupported by rows of pillars. The firſt part in entering theſe temples was the porch, in which was placed the holy water for the expiation of thoſe that entered into the temple. The next was the nave (1), or body of the temple, and then the holy place (2), into which none but the prieſts were allowed to enter. Sometimes there was behind the buildings another part, called the back temple.

The inſide was frequently adorned with paintings, gildings, and the richeſt offerings, among which were the trophies and ſpoils of war. But the principal ornaments were the ſtatues of the gods, and thoſe of perſons diſtinguiſhed by great and noble actions, which were ſometimes of gold, ſilver, ivory, ebony, and other precious materials.

The veneration for theſe buildings was carried by the Romans and other nations to the moſt ſuperſtitious exceſs. Before the erecting one of theſe noble edifices, the Aruſpices choſe the place, and fixed the time for beginning the work; for here every thing was of importance. They began when the air was ſerene, and the ſky clear and unclouded; on the limits of the building were placed fillets and garlands, and the ſoldiers whoſe names were thought auſpicious, entered the encloſure with bows in their hands; then followed the veſtal virgins, attended by ſuch boys and girls who had the happineſs to have their fathers and mothers living, and theſe aſſiſted the veſtals in ſprinkling all the ground with clear water; then followed a ſolemn ſacrifice, and prayers to the gods, to proſper the building they were going to erect for their habitation; and this being over, the prieſt touched the ſtone that was to be firſt laid, and bound it with a fillet, after which the magiſtrates, and perſons of the greateſt diſtinction, aſſiſted the people, with the utmoſt joy and alacrity, in removing the ſtone, which was extremely large, fixed it for a foundation, throwing in with it ſeveral ſmall gold coins, and other pieces of money.

When

(1) Ναὸς.
(2) Called Penetralis, Sacrarium, Adytum.

When theſe buildings were finiſhed, they were conſecrated with abundance of ceremony, and ſo great was the veneration felt by the people for the temples, that they frequently, as a mark of humiliation, clambered up to them on their knees; and ſo holy was the place, that it was thought criminal for a man to ſpit or blow his noſe in it. The women proſtrated themſelves in them, and ſwept the pavements with their hair. They became ſanctuaries for debtors and criminals; and on all holidays were conſtantly decked with branches of laurel, olive, and ivy.

One of the firſt temples built in Egypt, was that of Vulcan, at Memphis, erected by Menes: At firſt it had the primitive ſimplicity of all other ancient buildings, and without ſtatues (3); but the ſucceſſors of this prince ſtrove to excel each other in embelliſhing this work with ſtately porches and ſtatues of a monſtrous ſize. There were indeed a great number of temples in Egypt, but the moſt extraordinary thing of this kind was a chapel hewn out of a ſingle ſtone, which by order of Amaſis was cut out of the quarries in upper Egypt, and with incredible difficulty carried as far as Sais, where it was deſigned to have been ſet up in the temple of Minerva, but was left at the gate. Herodotus mentions this work with marks of aſtoniſhment: "What I admire more, "ſays he, than at the other works of Amaſis, is his "cauſing a houſe to be brought from Elephantina, a "houſe hewn out of a ſingle ſtone; which two thouſand "men were unable to remove thither in leſs than three "years. This houſe was thirty-one feet in front, "twenty-one feet in breadth, and twelve in height; "and on the inſide twenty ſeven feet in length, and "ſeven feet and a half high."

The temple of Diana at Epheſus (4), has been always admired as one of the nobleſt pieces of architecture that the world has ever produced. It was four hundred and twenty-five feet long, two hundred feet broad,

(3) According to the beſt hiſtorians, there were no ſtatues in the ancient temples of Egypt. But this is not at all ſtrange, ſince Plutarch, who has his authority from Varro, ſays, "That the Romans "were a hundred and ſeventy years without ſtatues; Numa pro-"hibited them by a law; and Tertullian lets us know, that even "in his time there were ſeveral temples that had no ſtatues."

(4) This temple was accounted one of the wonders of the world.

broad, and ſupported by a hundred and twenty-ſeven columns of marble ſixty feet high, twenty-ſeven of which were beautifully carved. This temple, which was 200 years in building, was burnt by Eroſtratus, with no other view than to perpetuate his memory; however, it was rebuilt, and the laſt temple was not inferior, either in riches or beauty, to the former, being adorned with the works of the moſt famous ſtatuaries of Greece.

The temple of Ceres and Proſerpine was built in the Doric order, and was of ſo wide an extent as to be able to contain thirty-thouſand men; for there were frequently that number at the celebration of the myſteries of the two goddeſſes. At firſt this temple had no columns on the outſide; but Philo afterwards added to it a magnificent portico.

The temple of Jupiter Olympius, as well as the admirable ſtatue of Jupiter placed in it, were raiſed from the ſpoils which the Elians took at the ſacking of Piſa (5). This temple was of the Doric order, the moſt ancient, as well as the moſt ſuitable to grand undertakings; and on the outſide was ſurrounded with columns, which formed a noble peryſtile. The length of the temple was two hundred and thirty feet, its breadth ninety-five, and its height, from the area to the roof, two hundred and thirty. From the middle of the roof hung a gilded victory, under which was a golden ſhield, on which was repreſented Meduſa's head; and round the temple, above the columns, hung twent-one gilt bucklers, which Mummius conſecrated to Jupiter after the ſacking of Corinth. Upon the pediment in the front was repreſented, with exquiſite art, the chariot race between Pelops and Oenomaus; and, on the back pediment, the battle of the Centaurs with the Lapithæ at the marriage of Pirithous; and the braſs gates were adorned with the labours of Hercules. In the inſide, two ranges of tall and ſtately columns ſupported two galleries, under which was the way that led to the throne of Jupiter.

The ſtatue of the god and his throne were the maſter-pieces of the great Phidias, and the moſt magnificent and higheſt finiſhed in all antiquity. The ſtatue, which was of a prodigious ſize, was of gold and ivory, ſo artfully blended as to fill all beholders with

(5) Pauſanias in Iliac, p. 303, & ſeq.

with aſtoniſhment. The god wore upon his head an olive crown, in which the leaf of the olive was imitated in the niceſt perfection. In his right hand he held the figure of victory, formed likewiſe of gold and ivory; and in his left a golden ſceptre, on the top of which was an eagle. The ſhoes and mantle of the god were of gold, ond on the mantle were engraven a variety of flowers and animals. The throne ſparkled with gold and precious ſtones, while the different materials, and the aſſemblage of animals and other ornaments, formed a delightful variety. At the four corners of the throne, were four Victories, that ſeemed joining hands for a dance; and at the feet of Jupiter were two others. On the foreſide, the feet of the throne were adorned with ſphinxes plucking the tender infants from the boſoms of the Theban mothers, and underneath were Apollo and Diana ſlaying the children of Niobe with their arrows, &c. At the top of the throne, above the head of Jupiter, were the graces and hours. The pedeſtal which ſupported the pile, was equally adorned with the reſt; it was covered with gold: on the one ſide, Phidias had engraven Phœbus guiding his chariot; on the other, Jupiter and Juno, Mercury, Veſta, and the graces: here Venus appeared as riſing from the ſea, and Cupid receiving her, while Pitho, or the goddeſs of perſuaſion, ſeemed preſenting her with a crown: there appeared Apollo and Diana, Minerva and Hercules. At the foot of the pedeſtal were Neptune and Amphitrite, with Diana, who appeared mounted on horſeback. In ſhort, a woollen veil died in purple, and curiouſly embroidered, hung down from the top to the bottom. A large balluſtrade painted and adorned with figures encompaſſed the whole work; there, with inimitable art, was painted the Atlas bearing the heavens upon his ſhoulders, and Hercules ſtooping to eaſe him of his load; the combat of Hercules with the Nemean lion; Ajax offering violence to Caſſandra: Prometheus in chains, and a variety of other pieces of fabulous hiſtory.

This temple was paved with the fineſt marble, adorned with a prodigious number of ſtatues, and with the preſents which ſeveral princes had conſecrated to the God.

Though the temple of Apollo at Delphos, was greatly inferior in point of magnificence to the former, yet the

immenſe preſents ſent to it from every quarter, rendered it infinitely more rich. The principal value of the former aroſe from its containing the works of Phidias, and his maſter-piece was really invaluable; but what this temple wanted, in not containing the productions of ſo curious an artiſt, was amply made up by a profuſion of treaſure, which aroſe from the offerings of thoſe who went to conſult the oracle. The firſt temple which was built being burnt, the Amphictones, or general council of Greece, took upon themſelves the care of rebuilding it; and for that purpoſe agreed with an architect for three hundred talents, which amounts to forty-five thouſand pounds, and this ſum was to be raiſed by the cities of Greece; collections were alſo made in foreign countries. Amaſis, king of Egypt, and the Grecian inhabitants of that country, contributed conſiderable ſums for that ſervice. The Alomæonades, one of the moſt powerful families in Athens, had the charge of conducting the building, which they rendered more magnificent, by making, at their own expence, conſiderable additions that had not been propoſed in the model.

After the temple of Delphos was finiſhed, Gyges, king of Lydia, and Crœſus, one of his ſucceſſors, enriched it with an incredible number of the moſt valuable preſents; and, after their example, many other princes, cities, and private perſons beſtowed upon it a vaſt number of tripods, tables, veſſels, ſhields, crowns, and ſtatues of gold and ſilver of inconceivable value. Herodotus informs (6), that the preſents of gold made by Crœſus alone to this temple, amounted to more than two hundred and fifty talents, or 33,500l. ſterling; and it is probable that thoſe of ſilver were not of leſs value. And Diodorus Siculus (7) adding theſe to thoſe of the other princes, computes them at ten thouſand talents, or about 1,300,000l. (8).

Plutarch informs us (9), that amongſt the ſtatues of gold, which Crœſus placed in the temple of Delphos, was one of a female baker, of which this was the occaſion;

(6) Her. lib. 1. c. 50, 51. (7) Diod. lib. 16. p. 453.

(8) It is impoſſible to form any tolerable idea of theſe ſums without bringing alſo into the account the comparative ſcarcity of gold at that time, which rendered its real value vaſtly greater than what it bears at preſent. The mines of Mexico and Peru have deſtroyed all compariſon.

(9) Plut. de Pyth. Orac. p. 401.

ſion; Allyatus, the father of Crœſus, having married a ſecond wife, by whom he had children; ſhe formed the deſign of ſecuring the crown to her own iſſue, by putting a period to the life of her ſon-in-law; and with this view engaged a female baker to put poiſon into a loaf, that was to be ſerved up at the table of the young prince. The woman, ſtruck with horror at the thought of her bearing ſo great a ſhare in the guilt of the queen, let Crœſus into the ſecret; on which the loaf was ſerved to the queen's own children, and their death ſecured his ſucceſſion to the throne, which when he aſcended, from a ſenſe of gratitude to his benefactreſs, he erected this ſtatue to her memory in the temple of Delphos; an honour that, our author ſays, ſhe had a better title to, than many of the boaſted conquerors or heroes, who roſe to fame only by murders and devaſtation.

Italy was no leſs famous for a multiplicity of temples than Greece; but none of them were more noble, or more remarkable for the ſingularity of their form, than the Pantheon, commonly called the Rotunda, originally conſecrated to all the gods, as it is now to all the ſaints. It is generally believed to have been built at the expence of Agrippa, ſon-in-law to Auguſtus. This noble fabric is entirely round, and without windows, receiving a ſufficient degree of light from an opening admirably contrived in the center of the dome. It was richly adorned with the ſtatues of all the gods and goddeſſes ſet in niches. But the portico, compoſed of ſixteen columns of granate marble, each of one ſingle ſtone, is more beautiful and more ſurpriſing than the temple itſelf, ſince theſe columns are five feet in diameter, and thirty-ſeven feet high, without mentioning the baſes and chapiters. The emperor Conſtantius the 3d. ſtripped it of the plates of gilt braſs that covered the roof, and of the beams, which were of the ſame metal. Of the copper plates of the portico, Pope Urban Eighth afterwards formed the canopy of St. Peter and even of the nails, which faſtened them, caſt the great piece of artillery, which is ſtill to be ſeen in the caſtle of St. Angelo.

But of the Roman temples the Capitol was the principal; with an account of which we ſhall therefore conclude. In the laſt Sabine war Tarquinius Priſcus vowed

a temple to Jupiter, Juno and Minerva. The event of the war correſponded with his wiſhes, and the Auſpices unanimouſly fixed upon the Tarpeian mountain for the deſtined ſtructure. But little more ſeems to have been done towards it, beſides this deſignation, till the reign of Tarquinius Superbus, a prince of loftineſs and ſpirit conforming to his name, who ſet about it in earneſt; having laid out the deſign with ſuch amplitude and magnificence as might ſuit the king of gods and men, the glory of the riſing empire, and the majeſty of the ſituation. The Volſcian ſpoils were dedicated to this ſervice. An incredible ſum was expended upon the foundation only, which were quadrilateral, near upon two hundred feet every way; the length exceeding the breadth not quite fifteen feet. When the foundations were clearing, a human head was found, with the lineaments of the face entire, and the blood yet freſh and flowing, which was interpreted as an omen of future empire. This head was ſaid to have belonged to one Ollus, or Tolus, whence the ſtructure received its compound name. Though poſſibly it might be as well to deduce the name from *Caput* only; and that too upon another account, becauſe it was the commanding part, the head and citadel of Rome, and the chief place of its religious worſhip. The edifice was not finiſhed till after the expulſion of the kings; the completion of it being a work, ſays Livy, reſerved for the days of liberty. It ſtood the ſpace of 425 years, to the conſulate of Scipio and Norbanus, when it was conſumed by fire; but it was rebuilt by Sylla, whoſe name was inſcribed in letters of gold upon the faſtigium or pediment of it. In the midſt were formed three cells or temples ſeparated by thin partitions, in which ſtood the golden images of the deities to whom it had been devoted. Thoſe of Juno and Minerva were on each ſide of Jupiter; for it was not uſual for him to be worſhipped without the company of his wife and daughter. The three temples were covered by one eagle with his wings expanded. This wonderful ſtructure ſeems to have been of the Doric order, in imitation of thoſe raiſed to the ſame deity in Greece, and abounded with curious engravings and every plaiſtic ornament, particularly Faſtigium. The ſpacious entrances, or treſholds, were compoſed of braſs. The lofty folding

folding-doors, which were of the ſame metal, moſt elegantly emboſſed, grated harſh thunder upon brazen hinges, and were afterwards entirely overlaid with plates of gold. The taſſellated pavement ſtruck the eye with an aſtoniſhing aſſemblage of rich colours from the variegated marble. The beams were ſolid braſs; and the ſplendour of the fretted roof was dazzling; where (1)

———The glitt'ring flame
Play'd on the temple's gold and awful height,
And ſhed around its trembling rays of light.

Without, the covering was of plates of braſs, faſhioned like tiles; which being guilt with gold, reflected the ſun-beams with exceſſive luſtre. The front to the ſouth was encompaſſed with a triple row of lofty marble columns beautifully poliſhed, brought from the temple of Olympian Jove at Athens, by order of Sylla: all the other ſides by a double row. The aſcent was by an hundred ſteps that gently roſe, which made the paſſage to it extremely grand and ſtriking.

But this Capitol was likewiſe burnt in the civil war between Vetellius and Veſpaſian and reſtored by the latter, with ſome addition of height: it quickly after underwent the ſame fate, and was raiſed again by Domitian with more ſtrength and magnificence than before; who arrogated the whole honour of the ſtructure to himſelf. The poets were miſtaken, when they promiſed to this laſt fabric an eternal duration, for not many years intervened before it was fired by lightening, and a great part of it conſumed. The left-hand of the golden image of Jupiter was melted. Afterwards, under Arcadius and Honorius the plunder of it was begun by Stilicho; who ſtripped the valves or folding-doors of the thick plated gold which covered them: in one part of which was found a grating inſcription, declaring them *reſerved for an unfortunate prince*. Genſeric, king of the Vandals, carried with him into Africa moſt its remaining ornaments, among which one-half of the gilded tiles of braſs; and great part of it was deſtroyed by Totilas the Goth. Theodoric indeed made ſome attempts to repair the Capitol, the Amphitheatre, and others of the more ſplendid buildings of the city; but

(1) *Flamma nitore ſuo templorum verberat aurum,*
Et tremulum ſumma ſpargit in æde jubar. OVID FAST. l. 0.

but in vain, the prevailing light of Chriſtianity left them for the moſt part uſeleſs and deſerted.

Of the USEFULNESS of FABLE.

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WHAT I have already obſerved (ſays this learned author) concerning the origin of fables, which owe birth to fiction, error, and falſhood, to the alteration of hiſtorical facts, and the corruption of man's heart, may give reaſon to aſk, whether it is proper to inſtruct Chriſtian children in all the fooliſh inventions, abſurd and idle dreams, with which Paganiſm has filled the books of antiquity.

This ſtudy, when applied to with all the precautions and wiſdom, which religion demands and inſpires, may be very uſeful to youth.

Firſt, it teaches them what they owe to Jeſus Chriſt, their Redeemer, who has delivered them from the power of darkneſs, to bring them into the admirable light of the Goſpel. Before him what were even the wiſeſt and beſt of men, thoſe celebrated philoſophers, thoſe great politicians, thoſe famous legiſlators of Greece, thoſe grave ſenators of Rome; in a word, all the beſt governed and wiſeſt nations of the world? Fable informs us, they were blind worſhippers of the devil, who bent their knees before gold, ſilver, and marble; who offered incenſe to ſtatues, that were deaf and dumb; who acknowledged, as Gods, animals, reptiles, and plants; who were not aſhamed to adore an adulterous Mars, a proſtituted Venus, and an inceſtuous Juno, a Jupiter polluted with all manner of crimes, and for that reaſon moſt worthy of the firſt place among the Gods.

What great impurities, what monſtrous abominations were admitted into their ceremonies, their ſolemnities, and myſteries? The temples of their gods were ſchools of licentiouſneſs, their pictures invitations to ſin, their groves places of ſuperſtition and cruelty.

In

In this condition were all mankind, except the people of the Jews, for near four thouſand years. In this ſtate were our fathers, and we ſhould have likewiſe been, if the light of the Goſpel had not diſperſed our darkneſs. Every ſtory in fabulous hiſtory, every circumſtance of the lives of the Gods, ſhould fill us at once with confuſion, admiration and gratitude, and ſeem to cry out to us aloud in the words of St. Paul to the Epheſians: *Remember*, and forget not, *that being ſprung from Gentiles, ye were ſtrangers from the covenants of promiſe, having no hope, and without God in the world.*

A ſecond advantage of fable is that in diſcovering to us the abſurd ceremonies and impious maxims of Paganiſm, it ought to inſpire us with new reſpect for the auguſt majeſty of the Chriſtian religion, and the ſanctity of its morals. We learn from eccleſiaſtical hiſtory, that an holy biſhop, in order to eradicate entirely all diſpoſitions to idolatry out of the minds of the faithful, brought to light and publicly expoſed all that was found in the inſide of a temple he cauſed to be demoliſhed, the bones of men, the members of children ſacrificed to devils, and ſeveral other footſteps of the ſacrilegious worſhip, which the Pagans paid to their deities. The ſtudy of fable ſhould produce a like effect in the mind of every ſenſible perſon, and it is this uſe the holy fathers and all the apologiſts of Chriſtianity have made of it.

It is impoſſible to underſtand the books which have been written upon this ſubject, without having ſome knowledge of fabulous hiſtory. St. Auguſtin's great work, entitled, *De Civitate Dei*, which has done ſo much honour to the Church, is at the ſame time both a proof of what I lay down, and a perfect model of the manner how we ought to ſanctify profane ſtudies. The ſame may be ſaid of the other fathers, who have gone upon the ſame plan from the beginning of Chriſtianity. Theophilus of Antioch, Tatian, Arnobius, Lactantius, Theodoret, Euſebius of Cæſarea, and eſpecially St. Clement of Alexandria, whoſe *Stromata* are not to be underſtood by any one that is not verſed in this part of ancient learning. Whereas the knowledge of fable makes the knowledge of them extremely eaſy, which we ought to look upon as no ſmall advantage.

It is alſo very uſeful (and particularly to youth, for whom

whom I write) for the underſtanding both of Greek, Latin, French, and Engliſh authors; in reading of which they muſt be often at a ſtand, without ſome acquaintance with fable. I don't ſpeak only of the poets, to whom we know it is a kind of natural language; it is alſo frequently made uſe of by orators, and ſometimes, by an happy application, ſupplies them with very lively and eloquent turns: Such, for inſtance, amongſt a great many others, is the following paſſage in Tully's oration concerning Mithridates, king of Pontus. The orator takes notice, that this prince flying before the Romans, after the loſs of a battle, found means to eſcape out of the hands of his covetous conquerors, by ſcattering upon the road, from time to time, a part of his treaſures and ſpoils. In like manner, ſays he, as it is told of Medea, that when ſhe was purſued by her father, in the ſame country, ſhe ſcattered the members of her brother Abſyrtus, whom ſhe had cut to pieces, along the way, that his care in gathering up the diſperſed members, and his grief at the ſight of ſo bad a ſpectacle, might retard his purſuit. The reſemblance is exact, except that, as Tully remarks, Æeta, the father of Medea, was ſtopped in his courſe by ſorrow, and the Romans by joy.

There are different ſpecies of books expoſed to the view of the whole world, ſuch as pictures, prints, tapeſtry, and ſtatues. Theſe are ſo many riddles to thoſe who are ignorant of fabulous hiſtory, from whence their explication is frequently to be taken. Theſe matters are likewiſe frequently brought into diſcourſe, and it is not, in my opinion, over agreeable to ſit mute, and ſeem ſtupid in company, for want of being inſtructed, whilſt young, in a matter ſo eaſy to be learnt.

ONE ONLY SUPREME GOD, OMNIPOTENT, AND THE AUTHOR OF FATE.

NOTWITHSTANDING the monſtrous multiplicity of Homer's Gods, he plainly acknowledges one firſt being, a ſuperior God, upon whom all the other Gods depended. Jupiter ſpeaks and acts every where as abſolute, and infinitely ſuperior to all the other Gods in power and authority, as able by a word to caſt them all out

of heaven, and plunge them into the depths of Tartarus, as having executed his vengeance upon ſome of them; whilſt all of them own his ſuperiority and independence, One ſingle paſſage will ſuffice to ſhew the idea which the ancients conceived of Jupiter.

" Aurora now, fair daughter of the dawn,
" Sprinkled with roſy light the dewy lawn;
" When Jove conven'd the ſenate of the ſkies,
" Where high Olympus' cloudy tops ariſe;
" The Sire of Gods his awful ſilence broke,
" The heav'ns attentive trembled as he ſpoke:
" Celeſtial ſtates, immortal Gods, give ear!
" Hear our decree, and reverence what you hear;
" The fix'd decree, which not all heav'n can move,
" Thou, Fate! fulfil it; and ye powers approve!
" What God but enters yon' forbidden field,
" Who yields aſſiſtance, or but wills to yield;
" Back to the ſkies with ſhame he ſhall be driv'n,
" Gaſh'd with diſhoneſt wounds, the ſcorn of heav'n;
" Or far, oh! far from ſteep Olympus thrown,
" Low in the dark Tartarean gulph ſhall groan,
" With burning chains fix'd to the brazen floors,
" And lock'd by hell's inexorable doors;
" As deep beneath th' infernal centre hurl'd,
" As from that centre to the ætherial world.
" Let him, who tempts me, dread theſe dire abodes;
" And know, th' Almighty is the God of Gods!
" League all your forces then, ye pow'rs above,
" Join all, and try th' omnipotence of Jove:
" Let down our golden, everlaſting chain,
" Whoſe ſtrong embrace holds heaven and earth and main:
" Strive all, of mortal and immortal birth,
" To drag by this the Thund'rer down to earth:
" Ye ſtrive in vain! If I but ſtretch this hand,
" I heave the Gods, the ocean, and the land,
" I fix the chain to great Olympus height,
" And the vaſt world hangs trembling in my ſight.
" For ſuch I reign, unbounded, and above,
" And ſuch are men and Gods compared to Jove.
" Th' Almighty ſpoke, nor durſt the pow'rs reply,
" A rev'rend horror ſilenc'd all the ſky:
" Trembling they ſtood before their ſov'reign's look.

POPE.

A FURTHER

ILLUSTRATION

OF THE

DII MAJORES OF THE ROMANS;

PARTICULARLY ADAPTED TO THE CLASSICS.

IN the works of the poets, painters, and ſtatuaries, the greateſt characteriſtic of Jupiter is majeſty. The ableſt of the laſt was Phidias of Athens, and the Jupiter Olympius was his maſter-piece. Being aſked from what pattern he framed ſo divine a figure, he anſwered, from the archetype which he found in Homer, (A. l. 528, 29, 30,) which Mr. Pope has thus tranſlated,

He ſpoke, and awful bends his ſable brows:
Shakes his ambroſial curls and gives the nod,
The ſtamp of Fate and ſanction of the God:
High heav'n with trembling the dread ſignal took,
And all Olympus to the centre ſhook.

It is obſerved, that all the perſonal ſtrokes in this deſcription relate to the hair, the eye brows, and the beard (before ſpoken of). And to theſe the beſt heads of Jupiter owe moſt of their dignity. However mean our opinion may be of theſe appurtenances, and of the laſt particularly, yet all over the eaſt a full beard ſtill conveys the idea of majeſty, as it did then amongſt the Greeks; as their buſts of Jupiter and the medals of their kings teſtify. But Rome, long before ſhe loſt her liberty, had parted with this natural ornament; inſomuch that a beard was only worn by perſons under diſgrace or misfortune. Virgil therefore, in his imitation of this paſſage (Æn. 9. l. 104, 5, 6), has preſerved only the nod, with its ſtupendous effect; but neglected the hair, the eyebrows, and the beard, thoſe chief pieces of imagery, whence the artiſt took the idea of a countenance proper for the king of gods and men.

His ſtatue in the Veroſpi palace at Rome, though one of the beſt extant, does by no means come up to the idea which the ancient poets have impreſſed of him. Yet the

the dignity of his look, the fulneſs of the hair about his face, the venerable beard, the ſceptre in his left hand, and the fulmen in his right, eaſily beſpeak the deity repreſented.

But the ancient ſceptres were not ſhort and adorned, like the modern; but as long, at leaſt, as the bearer. Originally they were no other than walking-ſticks. That of Latinus was a young tree ſtript of its branches. Æn. xii.

The fulmen had three different meanings, as differently repreſented. One way it is a conical wreath of flames, like the bolt. This was held down in the hand, and ſhewed Jupiter to be mild and calm. Another way it is the ſame figure, with two tranſverſe darts of lightning, and ſometimes with wings on each ſide, to denote rapidity. This repreſented him as executing vengeance. The *thundering legion* bore this upon their ſhields, which ſpread over all the field; as is ſeen in the Antonine pillar. The epithets of *trifidum* and *triſulcum* (three-forked) are given to this. The third way is a handful of flames, which Jupiter holds up, when exacting puniſhment in a more extraordinary manner. But it was neither the ſceptre nor the fulmen of Jupiter, but that air of majeſty which the artiſts endeavoured to expreſs in his countenance, which chiefly indicated the ſuperiority of Jupiter on all occaſions. The laſt kind are the *iracunda fulmina* of Horace.

On a gem at Florence, the mild Jupiter appears with a mixture of dignity and eaſe; that ſerene majeſty which Virgil gives him, when receiving Venus with ſuch paternal tenderneſs in the firſt Æneid.

But the ſtatues of the terrible Jupiter differ in every particular from thoſe of the mild. The laſt were generally of white marble, the other of black. The mild ſat with an air of tranquillity. The terrible ſtood, and was more or leſs diſturbed, with an angry or clouded countenance, and the hair ſo diſcompoſed as to fall half way down the forehead. Yet he is never repreſented ſo angry but that he ſtill retains his majeſty.

On medal and gems the thundering Jupiter holds up the three-forked fulmen, ſtanding in a chariot hurried on by four horſes. And the poets deſcribe the noiſe of his thunder, as cauſed by the rattling of his chariot and horſes

horſes over the arch of heaven. Thus Horace, (Od. 1 1. 34.) according to Mr. Francis,

For lo! that awful heav'nly fire,
Who frequent cleaves the clouds with fire,
Parent of day, immortal Jove,
Late through the floating fields of air,
The face of heav'n ſerene and fair,
His thundering ſteeds and winged chariot drove!

Juno had various characters among the Romans. The Juno Matrona is covered like a Roman matron, with a long robe from head to foot. By this name Horace ſpeaks of her in the battle of the giants; though at other times ſhe is indifferently called by this, or that of the Juno Romana. So *gens togata* ſignified the Roman people.

But the Juno Regina, and the Juno Moneta, are always in a more ſplendid and magnificent habit. In the firſt Æneid, Virgil ſpeaks of the Carthaginian Juno; in the ſecond of the Juno Argiva, who was worſhipped under that name even in Italy.

The Mild Juno appears on a Greek medal, with a gentle and good-natured countenance, ſtanding in a chariot drawn by peacocks. Here ſhe appears almoſt naked. So Homer gives her the epithet of λευκωλενος, with white elbows or arms. But he is never imitated in this by the Roman poets. She is repreſented by all of them as an imperious and jealous wife, oftener ſcolding than careſſing. It is wonderful that ſhe ſhould be thus generally expoſed in a diſagreeable light, when conſidered on all hands as the patroneſs of marriage.

Pallas or Minerva is a beauty, but of a ſeverer kind, having none of the graces or ſoftneſſes or Venus. Dignity, firmneſs, and compoſure, with a kind of maſculine ſternneſs, from the diſtinguiſhing character of her face; which has therefore been often miſtaken for that of Alexander the Great. Her dreſs and attributes are well adapted to her character. Her head is armed with an helmet, and the plume nods dreadfully in the air. Her right hand holds a ſpear, and her left a ſhield, with the head of the dying Meduſa thereon. The ſame figure is ſeen upon her breaſt-plate, and is ſometimes moſt beautiful, and ſometimes quite the reverſe. The Strozzi-Meduſa

duſa at Rome has indeed a dead look, but with a beauty which death itſelf cannot extinguiſh. The poets deſcribe both the beauties and horrors of Meduſa's face, and her ſerpents, particularly two, whoſe tails are entwined under her chin, and their heads reared over her forehead. (Ovid. Met. iv. 793.) Minerva herſelf has ſometimes ſerpents about her boſom and ſhoulders.

The poets and artiſts agree. They give to the aſpect of Minerva much beauty, but more terror. With all her grace, ſhe is entitled the virago, and the ſtern goddeſs. They ſpeak of a threatening turn in her eyes. Virgil aſcribes a fiery motion to thoſe of the Palladium (the tutelary Minerva). As making her firſt appearance firſt in Africa, ſhe has much of the Moor in her complexion; and her light-coloured eye ſhews it more ſtrongly. From this colour of her eyes ſhe is called by Homer γλαυκωπις, or grey edged; though it is ſtrange that no poet of the Auguſtan age has copied this epithet.

Jupiter, Juno, and Minerva, are frequently joined together by the Roman authors, as well as in ancient inſcriptions and in the works of the artiſts. They were conſidered as the guardians of the empire, and invoked by name, while the reſt were referred to in general. Hence Cicero addreſſes—"Thee, O greateſt Jupiter! "—and thee, O royal Juno!—and thee, Minerva!—"and ye, the other immortal gods and goddeſſes!" The ſame diſtinction is in Livy. They are frequently ſeen together on gems and medals; and ſometimes (as in a medal of Antoninus) they are repreſented by their attributes only; as Minerva, by the owl; Jupiter, by the eagle; and Juno; by the peacock.

Neptune is generally repreſented ſtanding with a long trident in his right hand, (Ovid. Met. vi. l. 77.)

> The god of ocean, figur'd ſtanding, here
> With his long trident ſtrikes the ragged rock.

This was his peculiar ſceptre; and the ſame poet ſays, that with the ſtroke of it, the waters were let looſe for the general deluge, (Met. 1.)

> Then with his mace the monarch ſtruck the ground,
> With inward trembling earth receiv'd the wound,
> And riſing ſtreams a ready paſſage found.

But

But this was laid aſide when he was to appeaſe the ſtorm, (Met. 1. l. 331.)

> The ſea-god lays aſide his trident-mace,
> And ſmooths the waves.

His aſpect is always majeſtic, ſerene and placid in good figures, whatever occaſion may be given for anger and diſturbance, (Virgil Æn. 1. l. 130, 1.)

> Much mov'd and ſeeing from his wat'ry bed,
> Above the waves he rear'd his placid head.

He is deſcribed by the poets as paſſing over the ſurface of the waters, i his chariot drawn ſwiftly by ſea-horſes, (Virgil Æn. 1. l. 159, 60.)

> His ſteeds he turns, upborne in open air,
> And giving to his eaſy car the reins,
> With rapid flight he ſkims the liquid plains.

Venus is figured with the prettieſt face that can be conceived. She has all the taking airs, wantonneſſes, and graces, which the poets and artiſts could confer upon her. Her ſhape the moſt bewitching; all ſoft and full of tenderneſs. Her complexion ſo exquiſite, that it required the utmoſt ſkill of Apelles to expreſs it. Her eyes were occaſionally wanton, quick, languiſhing, or petulant. Her face and air were correſpondent. Sometimes a treacherous ſmile is evident on her face. But in whatſoever circumſtances ſhe is repreſented, all about her is graceful and charming. And this no where more conſpicuous than in the Venus of Medici. If in this figure ſhe is not really modeſt, ſhe at leaſt counterfeits modeſty extremely well, according to Ovid, (De Art. Amand. l. 2. 1. 613, 14.)

> Where Venus 'tſelf, with half-averted face,
> With her left hand o'erſhades the ſecret place.

With regard to ſhape and proportion, this ſtatute will ever be the ſtandard of female beauty and ſoftneſs. Some few have ſuſpected the head, but without ſufficient reaſon, to have been the work of another artiſt; while others have diſcovered beauties, which ſeem only to have been the work of their own fancies. They ſay that three different paſſions are expreſſed in it; that at your firſt approach, averſion appears in her look. Move a ſtep or two, and you perceive compliance in it. One

ſtep

ſtep more (ſay they) to the right, turns it into a little inſulting ſmile, as if ſhe had made ſure of you.

Beſides the inſulting ſmile with which ſhe appears in ſome figures, ſhe is repreſented ſmiling in others, and in a moſt perſuaſive attitude. Such was the Erycina ridens of Horace, and the Venus Appias in the forum; and ſuch was the deſign on the medal of Aurelius, in which Venus is entreating Mars. This laſt was inſcribed to the Veneri Victrici, as ſure of carrying her point. In a ſtatue at Florence, ſhe holds one of her hands round the neck of Mars, and the other on his breaſt enforcing her requeſt. Virgil deſcribes her in theſe circumſtances urging her petition to the demurring Vulcan, (Æn. viii. l. 387, 8.)

———She ſpoke, and threw
Her arms around him with reſiſtleſs grace,
And ſooth'd him, doubting, with a ſoft embrace.

She is alſo frequently repreſented as the genius of indolence, reclined on a bed in a languiſhing poſture, and generally attended by Cupids, the miniſters of her commands. She thus appears in one of the fineſt-coloured pictures in the Barnardini Palace at Rome. The air of the head rivals Guido, as the colouring does Titian.

Yet in the poets of the third age, as Flaccus and Statius, ſhe appears in a quite contrary character, as the furious Venus, or the goddeſs of jealouſy. The laſt of theſe poets has a Venus improba. If this be not the ſame with the furious, it can only ſuit the vicious or abandoned Venus.

Mars is never repreſented without his attributes, the helmet and ſpear. He does not even quit theſe when going on his amours. His moſt celebrated one, next to that with Venus, was with Rhea Sylvia, the mother of Romulus and Remus. In a relievo belonging to the Bellini Family at Rome, having deſcended, he moves towards Rheo, who lies aſleep. On the reverſe of the medal of Antoninus, he is ſuſpended in the air, juſt over the Veſtal Virgin. There is a paſſage in Juvenal, on this occaſion, which ſhews the uſefulneſs of antiques for the explanation of the poets (Juv. Sat. 11.)

Or elſe a helmet for himſelf he made,
Where various warlike figures were inlaid:

The

The Roman wolf ſucking the twins was there,
And Mars himſelf armed with his ſhield and ſpear,
Hov'ring above his creſt, did dreadful ſhow,
As threatening death to each reſiſting foe,

DRYDEN.

Juvenal here deſcribes the ſimplicity of the old Roman ſoldiers, and the figures that were generally engraven on their helmets. The firſt was the wolf giving ſuck to Romulus and Remus. The ſecond, which is comprehended in the two laſt verſes, is not ſo intelligible. The commentators are extremely at a loſs to know what is meant by the *Pendentiſque Dei*, as it is in the original. Some fancy it to expreſs only the great emboſſment of the figure; others, that it hung off the helmet in *alto relievo*, as in the foregoing tranſlation. Lubin thinks him ſaid to be hanging, becauſe the ſhield which bore him, hung on the left ſhoulder. One old interpreter thinks, that by hanging, is only meant a poſture of bending forward to ſtrike the enemy. Several learned men imagine a fault in the tranſcriber, and that it ſhould be *pendentis*; but upon no authority. Mr. Addiſon has certainly hit upon the true meaning. The Roman ſoldiers (ſays he), who were not a little proud of their founder and the military genius of the republic, uſed to bear on their helmets the firſt hiſtory of Romulus, who was begot by Mars and ſuckled by a wolf. The figure of the god was made, as if deſcending on the prieſteſs. The occaſion required that his body ſhould be naked. (Ovid. de Faſt. 1. 3.)

Then too, our mighty Sire, thou waſt diſarmed,
When thy rapt ſoul thy lovely prieſteſs charm'd
That Rome's high founder bore—

though on other occaſions he is drawn as Horace deſcribes him,

Begirt with adamantic coat of mail.

The ſculptor, however to diſtinguiſh him, has given him his attributes, a ſpear in one hand, and a ſhield in the other. As he was repreſented deſcending, his figure appeared ſuſpended in the air over the Veſtal Virgin, in which ſenſe the word *pendentis* is extremely proper and poetical. The ſame figures are alſo on another medal of Antoninus Pius, ſtamped in compliment to that emperor

nor for his excellent government, whom the ſenate regarded as a ſecond founder. The ſtory alluded to, is thus related by Ovid (de Faſt. lib. 3. clerg. 1.)

As the fair Veſtal to the mountain came,
(Let none be ſtartled at a Veſtal's name)
Tir'd with the walk, ſhe laid her down to reſt,
And to the winds expos'd her glowing breaſt
To take the freſhneſs of the morning air,
And gather'd in a knot her flowing hair:
While thus ſhe reſted on her arm reclin'd,
The hoary willows waving with the wind,
And feather'd quires that warbled in the ſhade,
And purling ſtreams that through the meadow ſtray'd,
In drowſy murmurs lull'd the gentle maid.
The god of war beheld the virgin lie,
The god beheld her with a lover's eye;
And by ſo tempting an occaſion preſs'd,
The beauteous maid, whom he beheld, poſſeſs'd:
Conceiving as ſhe ſlept, her fruitful womb
Swell'd with the founder of immortal Rome.

ADDISON.

Vulcan, the god of fire, is never otherwiſe deſcribed than as a mere immortal blackſmith. But the poets have given him the additional diſgrace of Lameneſs. (Horat. Od. 1. 4.)

While Vulcan's glowing breath inſpires
The toilſome forge, and blows up all its fires.

He is black, and hardened from his cuſtomary labour, with a fiery red face; thence called *ardens Vulcanus*. He is ever the ſubject of pity or ridicule; the grand cuckold of heaven; and his lameneſs ſerved only to divert the gods. (Ovid. de Art. Amand. lib. 2. v. 567, 8, 9, 10.

How oft would'd Vulcan's too laſcivious bride
His large ſplay-feet and callous hands deride,
And hobbling, while his abſence this allows,
Ape, before Mars, the limping of her ſpouſe!
'Twas pretty all; whate'er ſhe did became;
Such winning grace adorn'd the lovely dame.

Veſta had no ſtatue. One indeed ſpeaks of her images in one place (Faſt. lib. 3. v. 45, 6); but in the courſe

courſe of the ſame work corrects himſelf (Faſt. lib. 6. v. 295 and ſeq.)

Long thought I, Veſta had her ſtatues too,
But in her temple no ſuch form I view;
Fire unextinguiſh'd there indeed is known,
But Veſta and the fire no image own.

The figures which are ſuppoſed to be hers, having nothing which would not be as proper for a Veſtal Virgin. Even thoſe on medals, which have her name, may only mean one of the Veſtals her repreſentatives. And indeed there is one inſcribed with the name of Veſta, wherein the figure is in the act of ſacrificing, which is applicable to the prieſteſs, but by no means to the goddeſs.

Apollo is always to be diſtinguiſhed in his ſtatues and heads by the beauty of the face, in which there is an air of divinity not to be conceived without the help of the artiſt. He is more comely than Mercury, but not ſo effeminate as Bacchus, who rivals him in beauty. His features are quite regular, his limbs exactly proportioned, and there is as much ſoftneſs as is conſiſtent with ſtrength. He is ever young and beardleſs. His long and beautiful hair falls in eaſy waves down his ſhoulders, and ſometimes over his breaſt. A grace reſults from the whole, which it were a vain taſk to deſcribe to any perſon who has not ſeen the *Apollo Belvidera*. (Tibull. lib. 2, eleg. 3. v. 11, 12.)

Admetus' herds the fair Apollo fed;
Nor harp, nor unſhorn locks avail'd him then.

In the ſtatue juſt mentioned, the nobleſt in the world, he is repreſented as the *Apollo Venator*. His hair is gathered a little above his forehead. His robe, faſtened with a gem over his breaſt, falls looſely down his back, and is thrown over his arm. His feet are covered with fine buſkins: the reſt of his body is naked; and he has a bow in his hand, as if he had juſt diſcharged an arrow.

The Muſical Apollo is ſometimes naked, with the hair gathered over the forehead, his lyre in one hand, and his plectrum in the other. Sometimes he is dreſſed in a long robe, with his hair flowing at full length, and crowned with laurel.

Diana,

Diana, the goddeſs of the chace, is commonly repreſented as running, with the veſt flying back, though girt around her. Her ſtatue is tall and her face, though very handſome, is ſomewhat manly. Her legs are naked, well-ſhaped and ſtrong. Her feet are ſometimes clad in buſkins, and ſometimes bare. A quiver adorns her ſhoulder, and ſhe has in her right-hand a ſpear or bow. Theſe ſtatues were frequent in woods. The ſtory of Actæon is to be ſeen on a gem in Maffei's Collection.

Ceres had her head crowned either with corn or poppies, and her robes fall down to her feet. Her beauty ſeems to have been one of the brunette kind; and her dreſs was adapted to her complection. But her breaſts are in moſt figures repreſented very large. Virgil deſcribes her as regarding the huſbandman from heaven, and bleſſed his work. (Georg. lib. 1. v. 95, 6.)

Not from high heav'n amid the ſtarry train
The yellow Ceres him beholds in vain.

In this character ſhe appears in a picture in the Vatican manuſcript.

Mercury, as the meſſenger of Jupiter, is young, airy, and light; all proper for ſwiftneſs. His limbs are finely turned and he is inferior in beauty to none of the gods, except Apollo and Bacchus. (Horat. Carm. lib. 1. ode 2. v. 41 and ſeq.)

Or thou, fair Maia's winged ſon, appear,
And mortal ſhape, in prime of manhood, bear;
Declar'd the guardian of th' imperial ſtate,
Divine avenger of great Cæſar's fate.

The attributes by which he is diſtinguiſhed, are the petaſus, or winged cap; the talari, or wings for his feet; and the caduceus, or wand, entwined by two ſerpents, His harp, or long ſword, is added to theſe, with a particular hook to the latter. He is thus repreſented in the Vatican manuſcript, with his veſt floating behind him in the air, to denote his ſwiftneſs.

We have already given a full account of this deity, in the chapter of Mercury; ſo that nothing material can be here added. We ſhall therefore take leave of the reader by preſenting him with the tranſlation of an ode, probably written for the celebration of his feaſt, in which

which his ingenuity and office are fully deſcribed. (Horat. Carm. lib. 1. ode 10.)

Thou God of Wit, from Atlas ſprung,
Who by perſuaſive pow'r of tongue,
And graceful exerciſe, refin'd
The ſavage race of human kind;
Thou winged meſſenger of Jove,
And all th' immortal pow'rs above;
Thou parent of the bending lyre,
Thy praiſe ſhall its ſounds inſpire;
Artful and cunning to conceal
Whate'er in playful theft you ſteal;
When from the god, who gilds the pole,
Ev'n yet a boy, his herds you ſtole,
With angry look the threat'ning pow'r
Bad thee thy fraudful prey reſtore;
But of his quiver too beguil'd,
Pleas'd with the theft, Apollo ſmil'd.
Thou waſt the wealthy Priam's guide,
When ſafe from ſtern Atrides' pride,
Through hoſtile camps, when round him ſpread
Their watchful fires, his way he ſped.
Unſpotted ſpirits you conſign
To bliſsful ſeats and joys divine,
And powerful with your golden wand
The light unbodied crowd command.
Thus grateful does thy office prove
To gods below, and gods above.

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